THE UNIVERSITY OF ALBERTA

THE POETRY OF MEINLOH VON SEVELINGEN

by

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled THE POETRY OF MEINLOH VON SEVELINGEN, submitted by Brian McKinstry in partial fulfilment of the requirements for the degree of Master of Arts.

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ABSTRACT

CHAPTER I begins with a sketch of the Minnesang and a brief outline of its development in five stages. Meinloh's scant biography then preceeds discussion of the transmission of his strophes and the selection of an appropriate text. The contributions of previous Meinloh-scholarship are then discussed. The stated purposes of the thesis are to discuss the possible existence of "songs" in Meinloh's poetry as well as to place Meinloh into context with regard to the other poets of the Minnesang.

CHAPTER II, which contains an explication and classification of Meinloh's poetry, deals separately with each of his three metrical patterns or Töne. The classification of the strophes of Ton I, Meinloh's longest and most important work, associates it with the poetry of the Burggraf von Rietenburg and Pseudo-Dietmar, both of whom feature more Männerstrophen than Frauenstrophen.

CHAPTER III is devoted to an investigation of the themes and motifs of Meinloh's poetry. It is found that instead of permitting intimacy, the Minne of Ton I requires that the knight's character be ennobled through sensual deprivation. On the other hand, the Minne of Ton II condones fulfillment of the relationship.

CHAPTER IV concludes that the strophes of Ton I form a complete song which contains features of the later Minnesang (of Provençal origin) as well as characteristics of the early Danubian Minnesang. Thus the importance of Ton I lies in its transitional qualities. Ton II, which has much in common with the early Danubian Minnesang, is found to be Meinloh's first work. Ton III, which has characteristics of the later Minnesang, is found to be Meinloh's last work.

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LIST OF ABBREVIATIONS

BEITRÄGE	Beiträge zur Geschichte der deutschen Sprache und Literatur
MF	Des Minnesangs Frühling
MLR	Modern Language Review
ZfdPh	Zeitschrift für deutsche Philologie
ZfdA	Zeitschrift für deutsches Altertum

I. INTRODUCTION

1. Sketch of the Minnesang.

Friedrich Neumann describes the German courtly love song (Minnesang) as a historical phenomenon which belongs to the period beginning with the latter decades of the 12th century, continuing through the 13th century and ending at the beginning of the 14th century.[1]

The courtly love song is an artistic combination of lyrics and music of German feudal society. The artistic effect of the courtly love song was created by the simultaneous combination of the melody (wîse) of a skilled courtly singer, the text of his song (wort) and the musical accompaniment of one or more stringed instruments. The texts of many of these songs have been preserved in a number of manuscripts, the detailed study of which is valuable in expanding our knowledge of the Middle Ages.

The major theme of these texts (which were almost always written in the first person) is the mutual attraction of the opposite sexes. Although the basic mutual nature of this attraction cannot be questioned, its expression is predominantly the responsibility of the knight. According to Richard Kienast, "der Inhalt ist das Verhältnis des dienenden Ritters zu der Frau seiner Wahl."[2]

While almost all of the male personae of this love poetry as well as its authors were mere knights, the ladies whom they chose to serve were usually of the very highest nobility. The courtly love song arising from this type of relationship is known as hoher Minnesang. If the lady and the knight are both on the same social level, the song is representative

of ebener Minnesang. If the social standing of the lady is inferior to that of the knight the song is referred to as niederer Minnesang.

To a large extent hohe Minne requires that the knight praise his lady, long for her favors, reiterate his boundless loyalty to her, and suffer greatly because his wishes are never fulfilled. In describing his romantic relationship with the lady, the knight typically exposes his innermost thoughts and feelings. Thus, hohe Minne is characterized by its introspective nature.

The lady of the courtly love song which is representative of hohe Minne is usually aloof and indifferent to the knight's distressing situation. Neither the knight's copious praise of her virtues and beauty nor his carefully concealed but nevertheless easily deciphered requests for her favors have any effect on her. She possesses absolute physical beauty and displays immaculate moral behavior. In this manner, the lady of hohe Minne represents an ideal synthesis of esthetic and ethical perfection. As a result, the lady loses her direct connection with reality, forfeits her distinct personality, and assumes the uniform characteristics of an ideal figure.

Whereas the knight-protagonists of hohe Minne often have complex and distinct personalities, their idealized ladies share an identical "perfect personality" and lead a "perfect life." The idealized high-born lady is the object of hohe Minne. On the other hand, the knight, whose personality can be described as introspective, and whose life is beset with many problems, is the subject of hohe Minne.

Within this broad frame of reference, the male persona (man or ritter) of this poetry strives to attain romantic fulfillment as well as ethical perfection by having a Minne-relationship with the female

persona (wîp or frouwe, who always remains anonymous). Because the knight of this complex form of love poetry usually attains neither of the above goals, the essence of the courtly love song takes the form of lamentations. This struggle to obtain the unobtainable coincides with the courtly love song's didactic purpose, namely the ennobling effect upon the behavior of the knight.

It should be noted that although the theoretical aspects of the courtly love song were unquestionably taken seriously by its feudal audiences, this poetry also includes an important aspect of "play" which is difficult to define but which is connected with a somewhat "teasing" portrayal of different aspects of human sexuality. In this regard it is known that unmarried girls of the nobility were not allowed to attend courtly gatherings that featured these performances. It has also been suggested that the courtly love song implies at least the theoretical desirability of adulterous relationships with highly esteemed ladies who, despite their formal, poetical anonymity, are usually identifiable with the highest ranking lady of each court.

The following is a brief outline of the historical development of the Minnesang in five stages.

The geographical home of the early Minnesang is the area around the Danube which is now Swabia, Bavaria and Austria. The early Minnesang is represented by a few songs of anonymous origin (namenlose Lieder) as well as by the works of five poets: Der von Kürenberg, Meinloh von Sevelingen, the Burggraf von Regensburg, the Burggraf von Rietenberg, and Dietmar von Aist. This poetry is characterized by its narrative nature, its traditional content, and its general simplicity of form, manner of expression and content. It is generally accepted that this poetry was written between 1150 and 1170.

Although the authorship of the anonymous strophes is very controversial, linguistic investigations have indicated that most of them were written in Bavaria. The formal structure of many of these anonymous poems reveals four-beat lines of rhyming couplets. Although the length of the strophes varies, each strophe is usually regarded as a separate entity. These strophes contain some Frauenstrophen (monologues of the female protagonist) and a few Männerstrophen (monologues of the male protagonist). The high degree of Provençal influence that characterizes hohe Minne is absent in these early songs. Thus, instead of being aloof, the wîp of these strophes is candid about her emotions. The man also expresses his feelings in a straightforward manner. Neither of the Minne-partners plays a submissive role in the relationship. As a result, the man does not resort to heart-rending supplications in the hope of persuading the wîp to make a gracious condescension and agree to his veiled demands for intimacy. The anonymous poems sometimes contain short introductory references to elements of nature, which, when juxtaposed with emotions concerning the Minne-relationship, assume symbolic significance. The themes, motifs and form of the anonymous songs are considered to be representative of traditional or native German lyric poetry.

Kürenberg is the first poet of the Minnesang whose name has been transmitted with his work. His poetry is characterized by a long, eight-beat line with rhyming couplets. (Because this metrical pattern also forms the basis of the Nibelungenlied, some literary critics have suggested that Kürenberg may have written the epic.) Although most of Kürenberg's poetry consists of single stanzas, it is undeniable that some strophes are loosely connected in the form of Wechseln which allow

both Minne-partners to speak in monologue on a common theme. Kürenberg's work contains ten Frauenstrophen and five Männerstrophen. The Minne-relationships of his poetry are usually described in clear and direct terms. The wîp plays an active role; she is not passive and aloof as is the frouwe of hohe Minne. Although neither of the Minne-partners indulges to any great extent in expressing the tribulations of their existence, factors which disrupt their relationship are more numerous than in the anonymous songs. Some of these factors (lugenaere, merker) seem to have courtly origin. Although there are no historical documents which prove where Kürenberg lived, it is generally considered that he was a native of Lower Austria.

The poetry of the Burggraf von Regensburg consists of only four strophes. Two of these share the same metrical pattern of most of Kürenberg's stanzas (long lines of eight beats with rhyming couplets), and two have a four-beat third line that rhymes with the fourth line to form a couplet. Of the four strophes three are Frauenstrophen and one is a Männerstrophe. Although the courtly vocabulary of these strophes is more noticeable than in Kürenberg's poetry, the essence of the Minne-relationship is very similar. The active participation of the wîp causes joy as well as sorrow. The disruptive influence of the jealous merker is a source of concern for both Minne-partners, both of whom regard sexual fulfillment of their relationship as the natural and desirable result of mutual love.

Seven strophes of the Burggraf von Rietenburg are extant. Six of these strophes are Männerstrophen and only one is a Frauenstrophe. Although the basic meter of this poetry is a short four-beat line (similar to that of some of the anonymous songs), cross-rhymes are

present for the first time and rhyming couplets are used as the last four verses of each strophe. This formal development is accompanied by a less explicit treatment of the Minne-relationship than in the works of the other early poets of the Danube area. Instead of dwelling on the joys of a fulfilled Minne-relationship, the man of Rietenburg's poetry tends to dwell on the tribulations of his existence. However, the wip is still an active and willing participant in this relationship and is determined to remain loyal to her man in spite of difficulties which may arise.

The strophes that have been transmitted under the name of Dietmar von Aist, the last poet of the early Danubian Minnesang, vary widely in their formal structure, themes and motifs. Although it is conceivable that one poet could have developed another style, it is customary to regard these strophes as the work of two poets: Dietmar von Aist and Pseudo-Dietmar.

The older group of genuine Dietmar strophes is closely related to the poetry of Kürenberg as well as to the Burggraf von Regensburg. Both of these poets employ the Germanic long line with rhyming couplets. In addition, both depict the Minne-relationship in terms of mutual participation. Dietmar's poetry also contains more Frauenstrophen. However, because many of Dietmar's songs dwell on the sorrowful aspects of the relationship, his poetry can also be associated with the work of the Burggraf von Rietenburg. Some of Dietmar's poems are loosely connected in pairs that are known as Wechsel. However, most of Dietmar's strophes are separate entities.

The structures of Pseudo-Dietmar's songs are more varied and more complicated than those of the other poets of the early Minnesang.

In general, the manner of expression of these songs also reveals a greater degree of refinement and sophistication. While the Minne-relationships of these strophes still allow sexual fulfillment, there are also traces of a growing submissiveness on the part of the knight and a corresponding elevation of the status of the lady. Pseudo-Dietmar's poetry is similar to the work of the Burggraf von Rietenburg in that Männerstrophen are more numerous than Frauenstrophen.

During the period from 1170 to 1180, the Minnesang was strongly influenced by the Provençal poets. This second stage of development can be clearly noticed in the works of Friedrich von Hausen as well as other poets who lived in the Rhine area. Their expressions, themes and motifs, as well as their poetical forms are more varied and refined. For example, Friedrich von Hausen's poetry employs the Provencal tripartite division of strophes into Stollen and Abgesang. His poetry also reveals a greater tendency to use abstract expressions in order to explain the problems of the Minne-relationship. These problems differ from those of the early Danubian courtly love song, which often refer to the disruptive influence of people outside the relationship (typically the jealous merkere). Hausen's poetry concentrates more on the inner tension between the Minne-partners themselves. This tension is usually caused by the lady's refusal to agree to an intimate relationship with the knight on the grounds that his character must be ennobled through a process of suffering and renunciation.

Technical virtuosity and a high degree of sophisticated thought characterize the hoher Minnesang of the closing decades of the 12th century. Hartmann von Aue, Wolfram von Eschenbach, Heinrich von Morungen and Reinmar von Hagenau are important poets of the classical

hoher Minnesang. Almost all of their poetry describes highly subjective Minne-anguish of a knight experiencing an unfulfilled relationship with an aloof and unresponsive lady. As a result, this poetry consists almost entirely of Minnerstrophen.

Walther von der Vogelweide, whom most literary critics consider to be the greatest singer of courtly love songs, began his career at the Viennese court as a student of Reinmar von Hagenau. Walther and Neidhart von Reuental, both of whom were writing at the beginning of the 13th century, represent the third stage of the Minnesang. Although the works of both poets contain an exceptionally high degree of artistry, they also reflect a more natural approach to the description of romantic relationships. Many of Walther's early works show definite signs of Reinmar's influence with regard to form as well as content. Walther's superb ability to describe nature, his clear and simple manner of expression, his ability to portray not types but individuals involved in a natural, mutual Minne-relationship reminiscent of the earlier Danubian love song, in short, his poetical genius, became evident only after he left Vienna in 1198 to become a traveling minstrel. Walther's Mädchenlieder, in which the poet describes romantic relationships based on the concept of herzeliebe, reveal his dissatisfaction with the subtle, sentimental exaggerations of the hoher Minnesang. By describing a harmonious Minne-relationship based chiefly on the concept of ebene Minne, Walther overcame some of the stereotyped conventions of hohe Minne, including the obligation of the knight to suffer anguish in order to ennoble his character.

However, just as the earlier, stylized form of the courtly love song was replaced by Walther's ideal of mutual Minne (some of these

poems were satirical attacks on Reinmar) Walther's style was satirized by Neidhart von Reuental. Neidhart was the first German poet who deliberately and persistently parodied the concepts of the courtly love song. His Dörperpoesie became very popular at the medieval courts and prompted a number of imitators (the "Neidhartianer") to write a considerable body of poetry in this manner.

Neidhart's songs are traditionally grouped into 29 Sommerreien and 39 Wintertanzlieder. In all of these songs a knight is depicted in a rural setting. The subject of a majority of these songs illuminates either the crude rusticity of the country inhabitants or the unrealistic chivalric sentiments of the knight, or some form of conflict between peasants and knights. While the rural characters seek to raise their social respectability by using courtly words and phrases, they inevitably expose their boorishness by ineptly using the unfamiliar language or by behaving in a rude manner which contradicts or misrepresents accepted standards of conduct. On the other hand, the admitted purpose of the knight's presence among the farmers (Mädchenfang) is in itself a silent admission of moral decay of chivalric aspirations. Neidhart's poetry of niedere Minne continued Walther's attack on the exaggerated position of respect which the lady enjoyed in the accepted Minnesang.

The fourth stage of the Minnesang from 1200 - 1250 is represented by Burkhard von Hohenfels, Ulrich von Liechtenstein and Gottfried von Neifen. In general, their works are more artificial than original.

The poetry of Burkhard von Hohenfels is remarkable for its imagery and polished style. Ulrich von Liechtenstein's most famous work is the so-called Frauendienst, which contains some autobiographical references to the poet's relationships with a number of ladies. His poetry observes

the classic conventions of hohe Minne. Gottfried von Neifen, whose poetry contains a number of charming pastoral themes, excelled as a master of ingenious rhyme techniques.

The latter part of the 13th century up to and including the beginning of the 14th century is the period of the fifth and final stage of the Minnesang. In general, the fifth stage can be regarded as a continuation of the fourth stage. The originality of the Minne-poetry is extremely low compared to its high degree of artificial sophistication, which eventually caused the Minnesang to become either a rhetorical exercise (Konrad von Würzburg) or a parody of courtly ethics (Tannhäuser).

2. Meinloh's Biography.

Meinloh lived in the small town of Söflingen which is near Ulm in Swabia.[3] There are no documents that specifically refer to the poet. However, documents do show that during the years 1220 to 1255, members of Meinloh's family were ministeriales in the service of the counts of Dillingen, who governed the Ulm area at that time. A document from 1255 states that the seneschal for the count of Dillingen was named Rudolfus Sevelingen. Although the Sevelingen name appears in a number of later documents until the middle of the 14th century, it is impossible to determine if all the references pertain to the same family.

A document from 1240 frequently refers to Meinloh von Sevelingen as ministerialis noster. Hans Pörnbacher believes that because certain specific names of families were passed on through generations, the Meinloh of this document was a direct relative of the poet. Meinloh's name does not appear in any document after 1240.[4] Pörnbacher points out that old men are not likely to write love poetry and therefore suggests

that Meinloh was born between 1150 and 1160. While the Meinloh von Sevelingen of the document dated 1240 could hardly have been the poet himself, he was very likely a close relative of the author. In my opinion, Meinloh was born ca. 1150 and wrote ca. 1170 to ca. 1180. Albert II. (1151-1170) and Albert III. (1170-1214) are the two counts of Dillingen, under whose jurisdiction Meinloh probably lived. Documentation proves that both noblemen were personally acquainted with important noble families of Bavaria. Therefore, Pörnbacher suggests Meinloh had many opportunities to familiarize himself with the Minnesang of the Danube region.

3. Transmission and Text.

Meinloh's strophes appear in the Weingarten MS. (B), as well as in the large Heidelberg MS. (C). B transmits 11 strophes and C 14. Two of the extra three strophes in C (13 and 14) have been traditionally denied authenticity because their metrical pattern (Ton) is quite different from the three other patterns of Meinloh's strophes.[5] Because the Ton of the third extra strophe in C (12) corresponds to that of eight other strophes in BC, its authenticity has been generally recognized. The last five verses of 2BC (MF 15,13-17) are transmitted only in B. The editors of Des Minnesangs Frühling as well as other scholars of the Minnesang have generally not questioned the authenticity of these verses.[6] The arrangement of the 11 strophes found in B corresponds exactly to the first 11 strophes transmitted in C.

All of Meinloh's strophes are written in the eight-beat Germanic long line, which is evenly divided into halves. Nine strophes contain six long lines with a solitary half line (Waise) between the fifth and

sixth lines. The rhyme scheme of these strophes is: AABBC(W)C. The order of these nine strophes in the manuscripts is as follows: 1, 3, 4, 6, 7, 9, 10, 11BC and 12C. For the purpose of this study, the Ton of this group of strophes will be designated as Ton I. Two strophes contain six long lines without the Waise; the rhyme scheme is AABBCC. They appear in the manuscripts as 5 and 8BC. The Ton of this group will be designated as Ton II. The remaining strophe, 2BC, consists of eight long lines and a Waise between the seventh and eighth long lines. This strophes rhyme scheme is AABBCCD(W)D and its Ton will be designated as Ton III.

The strophes of the other poets in the manuscripts B and C are usually arranged according to Ton. However, Meinloh's strophes are an obvious exception to this rule. Their Töne are arranged as follows: I, III, I, I, II, I, I, II, I, I, I, I.[7]

This study will use the text of Meinloh's strophes as it appears in Friedrich Vogt's fourth edition of Des Minnesangs Frühling (MF).[8] Although Vogt included the work of his predecessors (Karl Lachmann and Moritz Haupt) in the preparation of this text, he also made a considerable number of improvements.[9] For example, in his critical text with all variants, Vogt has recorded every irregularity which affects the metre, especially the inclusion or exclusion of every "e". His critical text also uses the original spellings and abbreviations of the manuscripts instead of reconstructions of the Middle High German words. Each of Lachmann's textual deviations from the manuscript version is noted. Vogt also includes and clearly marks Haupt's footnotes in his own quotations.

Carl von Kraus' edition of MF[10] is greatly enhanced by a supplementary volume which contains detailed treatments of textual difficulties.[11] However, his edited version of Meinloh's text varies considerably more from the MSS than does Vogt's. Von Kraus is, of course, clearly aware of these differences:

> In der Überlieferung unserer Texte habe ich mehr Anstösse empfunden als meine Vorgänger, oder ich habe sie auf andere Weise zu beheben gesucht:...Solche Änderungen sind das Ergebnis einer Synthese, die aus der Kunst der ganzen Zeit gewonnen ist: "ist mir dâ misselungen an", so scheint es mir noch immer besser als sich stumpf zum Abschreiber des Abschreibers zu machen.[12]

Thus von Kraus rather drastically emends the manuscript version of Meinloh's strophes in four stanzas. The following table illustrates how Vogt and von Kraus deal with the same difficulties:

	B and C	Vogt	von Kraus
11,4	welende (B), wallende (C)	welnde	sende
12,2	semelichen (B), seliclichen (C)	semelichen	heimlichen
14,14	Drie tugende sint in (BC)	Dri tugende sint in	Die lügener in
15, 10	rehten (BC)	rehten	omitted

Whereas Vogt's text is very close to or the same as the manuscript versions, von Kraus' emendations may be termed extreme. Therefore, I have decided to use Vogt's text as the basis for this study.

4. Previous Research.

This section contains a chronological overview of the previous scholarship concerning Meinloh's works. Although Tervooren's reference book, Bibliographie zum Minnesang[13] provided the guidelines, closer investigation proved it to be incomplete. Therefore, the research of other experts not specifically mentioned in relationship to Meinloh also had to be included. While the scholars whose investigations are examined in this overview have all dealt with Meinloh's poetry, each has done so in an individual manner, the essence of which I have attempted to reproduce. Their explanations of specific textual difficulties appear mainly in my section concerning explications of the strophes (Chapter II).

Von der Hagen is the first scholar to suggest that Meinloh's strophes describe a developing Minne-relationship.[14] He accepts the manuscript arrangement of the strophes with the exception that he recommends that strophe 8BC (14,26-37) be placed behind strophe 12BC (14,1-13) because of the similarity between verse 14,13 "sô rehte güetliche gelît" and verse 14,34 "ich gelege mir in wol nâhe". Von der Hagen draws attention to similarities in form and style between Meinloh's strophes and the poetry of the Burggraf von Regensburg. He also notes that the second song of Kaiser Heinrich (4,17-34) is similar to the works of both aforementioned poets.

Scherer believes that each of Meinloh's strophes represents an independent poem.[15] However, his phrase selbständiges Gedicht does

not, of course, imply a strict isolation of each strophe as is the case with Spruch-strophes. In an attempt to find in Meinloh a developing Minne-relationship, Scherer proceeds to explain the interrelationships between the strophes. Because it is obvious that the scribes of B and C did not order Meinloh's strophes according to metrical pattern (Ton), Scherer assumes that they proceeded chronologically, that is, in the order in which the strophes were originally written. Thus, in Scherer's opinion, 11,1 (1BC) begins the relationship with the author's account of how the lady's virtuous reputation attracted his attention. Brief descriptions of the functions of the other strophes according to Scherer are: 15,1 (2BC)--praise of the lady; 12,14 (3BC)--formal declaration of service; 12,1; 14,4; 12,14 (4, 5, 6, BC)--rules of Minne; 12,27 (7BC)--anguish of Minne; 14,26 (8BC)--the lady's pleasure upon hearing of her suitor's return; 13,1 (9BC)--growth of the Minne-relationship; 13,14 (10BC)--the lady's reaction against the merkere; 13,27 (11BC)--the lady's reaction against the "jealous women". Scherer rejects the authenticity of 14,1 (12BC) largely because the description of nature contained in this strophe distinguishes it sharply from the other 11. He also points out subtle internal rhymes, which in his opinion indicate this strophe's later origin.

Paul's treatment of Meinloh's poetry contains sharp criticism of Scherer's theory that the strophes represent a developing Minne-relationship.[16] Paul contends that any number of arrangements are possible because the strophes have no chronological reference point in common. He also criticizes the function of the interconnecting motifs, which, according to Scherer, bind the strophes together in the fixed order of the manuscripts. Paul believes that Scherer erred by not recognizing the

authenticity of strophe 12C (14,1-13). Paul also refers to a number of specific difficulties in the interpretation of Meinloh's poetry.

Because Meinloh's poetry contains few references to nature, Burdach believes it has been influenced by the works of the Provençal poets.[17] He also maintains that the frequency of references to nature in Rietenburg's poetry reveals that it has a closer relationship to the traditional or native lyric than does Meinloh's work.

Burdach points out (without giving specific examples) that Meinloh uses many relative clauses in order to introduce hypothetical situations. He believes that this tendency to use hypothetical sentences is borrowed from the traditional didactic Spruch-strophes of Herger. Burdach states that Meinloh's three didactic strophes (4, 5, 6BC: 12, 1-13; 14, 14-25; 12, 14-26) are obviously gnomic strophes. He also notes that although the syntax of Meinloh's poetry is relatively uncomplicated, verses 13,35-39 reveal a more difficult construction. Burdach does not discuss the possible existence of a song or songs in Meinloh's poetry.

Sievers agrees with Paul that Scherer was incorrect in not recognizing the authenticity of 12C (14,1-13).[18] His other comments on Meinloh's works are restricted to specific problems of interpretation (14,14 and 15,9) which are of minor importance to this study.

Schröder's comments concerning Meinloh's poetry are restricted to a single paragraph in which he proposes an emendation of verse 12,1.[19]

Unfortunately, I could not obtain Schönbach's book.[20] However, his remarks, which like those of Sievers and Schröder are relatively short, have been adèquately summarized in the articles of other scholars, whose contributions are included in this section.

Joseph's contribution to the research of Meinloh's strophes is based on the attempt to prove the existence of Wechselstrophen.[21] He contends that the Wechsel form songs which, when grouped together, form a Liederroman. This interpretation requires that the arrangement of the strophes in the manuscripts B and C be drastically altered. Joseph considers 12,1 (4BC) to be a Frauenstrophe instead of a gnomische or Minneregelstrophe in which the lady replies to the messenger of 11,14 (3BC). Similarly, 14,26 (8BC) depicts the lady's reply to the messenger of 14,1 (12BC). However, because the metrical pattern (Ton) of the strophes is different, Joseph suggests that the words so rehte güetliche of 14,13 be omitted. Joseph also combines 13,27 (11BC) with 11,1 (1BC) and 3,14 (10BC) with 12,14 (6BC). Both Wechsel depict the man's reply to the lady.

According to Joseph, the functions of the remaining strophes are as follows: 13,1 (9BC)--homage to the lady; 15,1 (2BC)--demand for consideration; 12,27 (7BC)--longing from afar; and 14,14 (5BC)--boasting of success. Joseph orders the songs of the Liederroman in the following sequence: I (11,14. 12,1); II (13,1); III (13,27. 11,1); IV (15,1); V (13,14. 12,14); VI (12,27); VII (14,1. 26); VIII (14,14).

Vogt agrees with Scherer that the order in which Meinloh's strophes appear in B and C "more or less" reflects the development of a Minne-relationship.[22] At the same time, however, Vogt suspects that the scribes of B and C tampered with Meinloh's original order by employing a systematic method of organizing the strophes. For example, Vogt explains that the system of the scribes required that the Minneregeln (4,5 and 6BC) be grouped together. Similarly, he considers 10 and 11BC to have been systematically ordered because both strophes

refer to elements in society which exert a negative influence on the development of the Minne-relationship.

Vogt agrees with Joseph that 6BC (12,14-26) should be placed directly after 10BC (13,14-26). He is also receptive to Joseph's suggestion that so rehte güetliche (14,13) be omitted in order to form a Wechsel between 12C and 8BC. Vogt accords spcial attention to the problem of 14,14: "Drî tugende sint in dem lande", and also deals briefly with some difficulties in the text such as 13,24; 12,2 and 11,4. Vogt's final arrangement of the strophes is as follows: 1, 2, 3, 4, 7, 9, 10, 6, 11, 8, 12(C), and 5.

Schneider is of the opinion that the scribes of BC copied a previously tampered version of the arrangement of Meinloh's strophes.[23] His theory denies the authenticity of the positions of strophes 2,5 and 8BC, whose respective Töne are III, II and II. Schneider contends that the scribe of this earlier manuscript inserted strophe 2B between strophes 1 and 3BC because of the identity of sound between gebiutet (15,16) and enbiutet (11,14). He claims that 5BC (14,14-25) was incorrectly placed after 4BC (12,1-13), because both strophes share the same motif of secrecy. Similarly, 6BC (12,14-25) owes its position to the fact that 5BC (14,14-25) also refers to the merkere. 7, 8 and 9BC are grouped together because they all begin with Ich, and 8 follows 7 because they share the same motif of trûren, (12,29 and 14,29). Schneider believes that the system of arrangement which the scribe employed has caused previous research not to recognize a song in strophes 1, 3, 4, 6, 7, 10, 11BC and 12C, all of which are Ton I.

According to Kahlo, the main problem of Meinloh scholarship is in the chronological arrangement of the strophes so as to form a novel.[24]

He criticizes Joseph's theory because the four independent strophes: 13,1 (9BC), 15,1 (2BC), 12,27 (7BC) and 14,14 (5BC) seem to be out of place in this arrangement. Kahlo believes that another strophe, which has been previously attributed to Walter von Mezze, should be included in Meinloh's work. This strophe appears as 4,1 under the heading Namenlose Lieder in Des Minnesangs Frühling. Kahlo points out the similarities in Ton and content between the Mezze strophe and 5 and 8BC. He then proceeds to organize all the strophes into three groups (or Stollen), each of which contains four strophes. His arrangement is as follows:

		Ton	Männer (m) or Frauen (f) strophe	
First Stollen	1BC	I	m	The knight woos the lady.
	3BC	I	m	
	4BC	I	f	The lady reminds him of discretion.
	5BC	II	f	
Second Stollen	7BC	I	m	The knight woos the lady again.
	9BC	I	m	
	11BC	I	f	She chooses him in spite of other ladies.
	Mezze	II	f	
Third Stollen	6BC	I	m	The man desires fulfilment of the relationship.
	12 BC	I	m	
	10 BC	I	f	She complies in spite of the merkere.
	8BC	II	f	

Kahlo suggests that the remaining strophe 2BC (15,1-17), which is written in Ton III, represents the Abgesang that summarizes the knight's Minne experiences.

Ingeborg Ipsen regards Meinloh's strophes as separate, independent entities because, in her opinion, the form as well as the content of the strophes contradicts the existence of a song.[25] Ipsen states that the metrical units of a song are strophes of identical metrical pattern (Ton). In doing so, she rejects Scherer's Liederbuch theory which allows strophes of one or more metrical patterns to form a song. She regards the efforts of earlier critics to unify Meinloh's work into a song or Liederzyklus as questionable, largely because of the vastly different results.[26] Ipsen also considers the basic situation of each strophe to vary greatly from strophe to strophe (Verschiedenheit der Grundsituation). On the basis of this observation she rejects the possibility of a Liedkette, which, in her opinion, demands consistency of the basic situation.[27] She believes that only strophes 1, 2, 3, 4, 7 and 9BC demonstrate this required consistency. According to the Töne, the use of motifs and the construction of the strophes, Ipsen considers Meinloh to be a poet of the transition period between the pre-courtly and the courtly eras.

Von Kraus's treatment of Meinloh's strophes primarily involves detailed discussions of problems of transmission and interpretation such as 11,4; 12,3 and 14,14.[28] These discussions frequently summarize previous scholarship and not infrequently contain justifications of his own emendations of the manuscripts.

Von Kraus does not believe that Meinloh's strophes reflect the development of a Minne-relationship. During a discussion of a table which illustrates Joseph's, Vogt's and Kahlo's arrangements of the strophes von Kraus sharply criticizes Kahlo's arrangement and considers the marked differences among them as proof of each arrangement's arbitrary nature. He supports Ipsen's objection which holds that the

Verschiedenheit der Grundsituation in Meinloh's strophes is a strong indication that each strophe should be regarded as a separate entity.

Jungbluth agrees with Schneider that the scribes manipulated the original arrangement of Meinloh's strophes.[29] He contends that strophes 2,5 and 8BC were incorrectly placed among the other nine strophes which share an identical Ton. Jungbluth bases this contention on the fact that 2,5 and 8BC contain motifs and expressions that are similar to those of their preceeding and following strophes. He holds that the scribes simultaneously employed two principles in the reorganization of the strophes: a chronological and a systematical.[30] While he seriously questions the authenticity of 2 and 5BC, Jungbluth recognizes 8 and places it after 12. His arrangement of the strophes is: 1, 3, 4, 6, 7, 9, 10, 12, 8. Jungbluth states that Meinloh's strophes represent a series of interrelated motifs (Motivkette), and not a song. He is of the opinion that the purpose of the strophes was to serve other authors as a model collection of motifs, thoughts and expressions. Because of the alleged importance of intimacy in Meinloh's strophes, Jungbluth associates Meinloh with Kürenberg.

John Knight Bostock does not accept the drastic emendations which various scholars have made in attempting to justify logical interpretations of the lines 14,14-37 (5 and 8BC).[31] Therefore, his short article represents an attempt to establish a logical basis which would validate the text of both B and C. The main difficulty lies in the interpretation of the three virtues of verse 14,14. In Bostock's view, the most important virtue of the very controversial strophe 5BC (14,14-25) is wol triuten instead of swîgen or helen.

Siegfried Gutenbrunner states that skaldic love poetry very similar to the German Minnesang was a recognized art at the Icelandic courts of the 10th century.[32] However, he notices an important difference between the two types of poetry. While the Icelandic love poetry is directly connected with the Nordic sagas, the German Minnesang has no such epic tradition. Gutenbrunner attempts to relate elements of Meinloh's poetry to the earlier Nordic sagas by pointing out marked similarities between strophe 11BC (13,27-39) and the sixth strophe of the Sigurdlied. He proceeds by comparing a number of other lines of Meinloh's poetry with the lines of the Nordic saga. Gutenbrunner suggests that these similarities indicate that Meinloh's poetry could have been patterned after either a Nordic saga or even the Nibelungenlied.

While Pörnbacher's article contains important biographical information concerning Meinloh, its treatment of Meinloh's works is perfunctory.[33] In Pörnbacher's opinion, Meinloh's poetry is representative of the beginning of the new courtly period as well as the end of the older Minnesang of the Danube region.

5. The Purpose of the Study.

The main purposes of this study are to discuss the possible existence of songs in Meinloh's poetry as well as to place Meinloh into context with regard to the other poets of the Minnesang. Such an undertaking necessitated the inclusion of the first systematic treatment of the valuable interpretations, ideas and suggestions of previous research concerning this medieval German poet.

The combination of the summaries of previous scholarship with an appropriate text of Meinloh's poetry provided the basis for the

explications of the strophes (Chapter II), which I have divided into Töne in order to facilitate a discussion not only of the similarities among the strophes of each Ton, but also of the differences among the Töne themselves. The explications were very influential in the treatment of Meinloh's themes and motifs (Chapter III), which are also divided into Töne for the same purpose.

This study also includes my expansion of Schneider's proposal concerning a song in Ton I of Meinloh's strophes. My purpose is to suggest a solution to a most fascinating puzzle in Meinloh's work.

II. EXPLICATION AND CLASSIFICATION OF THE STROPHES

1. Explication.

a. The Strophes of Ton I.

1BC = MF 11,1-13. In the first person past tense the knight explains to the lady how, after having heard her being praised, he desired to make her acquaintance. The repeated introductory dô in the first long line stresses the causal relationship between stimulus and response. Verse 11,3 reveals that the praise was descriptive of the lady's many virtues. Thus the ethical nature of the knight's motivation receives emphasis. Welende (B),[1] which denotes the act of seeking out or choosing, is preferable to wallende (C),[2] which unnecessarily repeats the idea of travelling, already expressed in fuor. Von Kraus substitutes sende for welende on the surmise that the scribes improved a miscopy.[3] The dich of verses 11,1-2-4 refers to the specific lady who has met the idealized specifications of the developing Minne-cult. Because her virtues correspond to the virtues of an idealized lady of Minne, the knight has found her worthy of his service and has subsequently sought her out. In verses 11,5-6 the knight assures the lady that their meeting, which he has caused by his sudden appearance and rather bold approach, will be of no harm to her. He refers to a positive aspect of their confrontation by mentioning the beneficial results of the lady's favor, which increase a man's value and dignity (11,7-8). The knight's open praise of her in verse 11,9 "you are one of the best," is more than a well-worn phrase of admiration. It refers to the fact that he has sought her out because she belongs to an elite group of

highly virtuous ladies. Verse 11,10 contains the knight's acknowledgment that she really is a worthy lady. The Waise (11,11) is a sudden burst of emotion directed towards the lady's eyes. However, instead of referring to the esthetic qualities of the eyes, the knight focuses on their physiological function of ansehen (11,12-13), which of course must be understood in the sense of bestowing favor on her suitor.

The knight shows no intention of entering into a state of longing. His confirmation of the lady's excellent qualities is combined with subtle requests for the lady's favor. The knight's manly enthusiasm is unmistakably present throughout the strophe.

3BC = MF 11,14-26. The messenger makes a formal announcement of the knight's service and informs the lady that the knight values her as dearly as his own life (11,14-15).[4] He states that the knight instructed him to say that the lady has caused the knight to disregard all other women (11,16-18). As a result, the knight no longer even thinks about other women (11,19).[5] Having delivered the knight's message, the messenger independently pleads that the lady allow herself to be guided by her virtues and help the knight (11,20-21). Although the nature of the anticipated help is not specified, it could range from favorable words of encouragement to a suggested rendezvous. The messenger's polished tactic of invoking the lady's virtues is obviously aimed at eliciting a positive response from her. Although the knight has initiated the relationship, the messenger skillfully attempts to activate the lady's intrinsic qualities of attraction, which are passive by nature. He does this by making her responsible for the knight's actions: "du hâst im nâch bekêret/beidiu sin unde leben:" (11,22-23). Of course the lady is indirectly responsible for the drastic alteration of the

knight's sin unde leben (11,23).[6] In verses 11,24-26 the messenger proceeds by stressing the knight's helplessness in controlling his feelings of devotion, which have caused him to exchange joy for sorrow. In doing so, the messenger indirectly praises the integrity of the knight, who does not allow sorrow to weaken his devotion.

The purpose of the strophe is twofold. The messenger's first concern is to demonstrate the knight's absolute devotion to the lady. Secondly, the messenger is encouraging the lady to acknowledge the knight's service. In order to achieve his designs, the messenger attempts to arouse the lady's milte or generosity by implying that the virtuous lady is responsible for the miserable condition of the knight, who is unable to help himself.

4BC = MF 12,1-13. This is the first of three strophes which deal with the rules of Minne. The first long line states that anyone who is to serve worthy ladies must conduct himself in a worthy manner.[7] The following verses explain what worthy conduct requires of the knight if he is to maintain a successful Minne-relationship. He must be prepared to suffer temporarily the anguish caused by longing for his lady (12,5-6). Verse 12,7 reveals that the burden of this suffering must be carried hidden inside the knight's heart. In addition, the knight must not reveal his feelings to anyone (12,8). Verses 12,9-10 state that ladies reward such worthy behavior of the knight with seneliche swaere or the anguish of longing.[8] By promising only ennoblement of the knight's character, the speaker of this strophe (presumably the lady) excludes intimacy as the Minne-reward.

Verses 12,11-13 state the belief that a knight of impure heart could never fully attain a genuine Minne-relationship with a worthy lady.

The phrase unkiuschez herze (12,11) refers to a knight, who as a suitor of a worthy lady proves himself to be incapable of maintaining the strict demands as outlined above.

6BC = MF 12,14-26. This is the second strophe of Ton I which contains rules of Minne. The first long line states that the word Minne should not be used to describe a situation in which a knight woos his lady for a considerable length of time (12,14-15). This is a negation of a major tenet of hohe Minne which holds that the knight must serve his lady for a prolonged period. The second long line (12,16-17) argues that others, who eventually learn of the lengthy relationship, will become heated or aroused through jealousy and envy. Although it is difficult to ascertain the exact meaning of unstaetiu friuntschaft (12,18), it can be translated as a relationship which is inconsistent. Vogt suggests that this phrase refers to a Minne-relationship excluding sexual relations, which the lady explicitly denies in verse 13,22: "âne nâhe bî gelegen."[9] However, it is not necessary to refer to another strophe of Ton I in order to support Vogt's interpretation. Verse 12,20: "wan sol ze liebe gâhen," represents the tacit concept of staetiu friunt-schaft, which is not only a remedy for the uncertainty of the Minne-partners (12,19), but also an effective course of action against the merkere (12,21), so that no one will become aware of the situation during the entire Minne-relationship (12,21-22). Verse 12,24 recommends that the merkere be deceived in this way. The concluding long line (12,25-26) states that many others have achieved satisfaction in the same manner. Thus a successful precedent is established to strengthen the argumentation which the first long line (12,14-15) began.

This strophe expresses an impatient desire to achieve sexual gratification. The speaker of the strophe (presumably a knight) is presenting an argument which refutes a previous definition of Minne.

7BC = MF 12,27-39. The knight follows his proclamation that he is living proudly with the bold assertion that no one in the world is better than he (12,27-28). His high degree of self-esteem is directly associated with his sorrowful thoughts, which only one person can prevent (12,29-30). A knight of Pseudo-Dietmar's poetry is also aware of his freedom to have sorrowful thoughts: "Gedanke die sint ledic frî, dazs in der werlte nieman kan erwenden:" (34,19-20).

The knight's pride in suffering seems to be indicative of his courage and will power to endure hardship. Verses 12,31-32 clearly show that a noble lady, whom he values as dearly as his own life, could alleviate his suffering. Thus the knight hopes that his perseverance will be rewarded. Verse 12,33 denotes a shift from abstract considerations to physical observations. The mere thought of the lady is enough to transform introspection into praise. The knight has never seen a lady conduct herself in a better fashion (12,33-34). Verses 12,35-36 state that the quality of the lady's deportment represents her praiseworthiness, which is unmarred by the slightest inconsistency. Verses 12,37-39 introduce the knight's resolve to honor each day he sees her by fulfilling her will.[10]

This strophe reflects the knight's hoher muot or elevated spirits which appears to be directly dependent on the strength of his staete or constancy. Both the knight's self-praise as well as his glowing praise of the lady are largely descriptive of the conduct of the Minne-partners.

9BC = MF 13,1-13. The knight begins by asserting that he has a solid Minne-relationship with his lady (13,1).[11] Verse 13,2 shows that the knight is fully aware why he is holt to his lady. Although this verse seems to imply erotic involvement, it is probably another reference to the lady's virtues, which instigated and sustained his feelings towards her. I need not refer to other strophes because the following four long lines (13,3-10) adequately explain what is meant by umbe was (13,2). However, this phrase could also refer to the knight's attainment of a pure heart, which the lady stipulates is a prerequisite for the Minne-relationship.

Verse 13,3 introduces a summary of the knight's impressions of the lady during his period of Minne-service. His feelings have undergone a process of intensification whereby the lady has appealed to him more and more, and become dearer and dearer (13,4-7). It is noteworthy that the lady's powers of attraction are not static qualities, but dynamic attributes which strengthen and improve through time. Quite understandably, the knight admits that the lady now appeals to him very strongly (13,8).

In verse 13,9 the knight again praises the lady's ethical qualities. This is followed by a direct reference to the renowned virtues that regulate her conduct (13,10). The Waise (13,11) introduces a hyperbole whose purpose is to demonstrate the impeccable quality of the knight's staete.[12] The imagery of these last two lines expresses the knight's emotions with remarkable intensity by liberating the Minne-relationship of its usual temporal restrictions. Death denotes a point in time which usually dissolves earthly relationships between men and women, be they either conjugal or simply romantic. However, Meinloh's knight promises to transcend this restriction if he were resurrected.

The ascending quality of this strophe begins with the intensification of the knight's feelings of attraction and admiration for his lady, develops further with the knight's glowing praise of her ethical qualities and finally reaches a climax in the knight's impossible resolve to maintain his devotion in spite of death.

10BC = MF 13,14-36. The lady's emotions of frustration and despair are released in the form of an aggressive exclamation directed towards the merkere (13,14-17). She thinks they are scheming against her, because they have unjustly made her the subject of malicious gossip (13,15-17). Although the exact nature of the gossip is not specified, verses 13,18-19 show that the merkere are whispering among themselves (13,19) in order to bring about a dissolution of the relationship.

Verse 13,20 shows the lady's eagerness to clear up any misunderstandings concerning the relationship. While she frankly admits that she is his friend (13,21) she denies having had sexual relations with him (13,22). She emphatically rejects the possible charge of intimacy with the knight by means of the formula weizgot (13,23).

Verses 13,24-26 contain a hyperbole which introduces the lady's resolve to maintain her unyielding staete in spite of the slander of the merkere. She is convinced that the merkere could do nothing that would cause her to choose another man. Even if they "put out their own eyes" in order not to see any more alleged shameful behavior, the lady would remain loyal to her knight.

Although the lady of this strophe does not suffer the internal anguish of longing that the knight must endure, she is also very concerned about the Minne-relationship, which is endangered by the external influences of the meddlesome merkere.

11BC = MF 13,27-39. The lady attributes the complicated emotional process of choosing a Minne-partner to the single physiological act of seeing. Her eyes have chosen a young man for herself (13,27-28). Verse 13,29 states that the other ladies have reacted to her act of choosing with jealousy.[13] The lady has done nothing else that would warrent this jealousy (13,30), with the exception of having conducted herself so commendably (13,31) that she deserves to be the knight's dearest (13,32). She resolves to keep her knight's affection with the combination of all her moral courage (herze) and intellectual powers (sin) (13,33-34).

In verses 13,35-36 the lady refers to another rather unfortunate lady who is worthy of blame instead of praise because she has consented to the knight's demands for intimacy. The weakness and implied immorality of the other lady's behavior serve as a foil to the speaker's virtuous conduct. The other lady's immoral behavior has not only caused her to lose her knight (13,36), but also the respect of Meinloh's heroine. However, the virtuous lady chooses not to reproach her (13,38) if she sees her in such an unhappy state (13,39).

While the lady understands that her virtues have caused jealousy among the other women by attracting her knight, she realizes that they have also been deserving of the knight's attention. She is also aware that virtuous behavior and intimacy with the knight are incompatible.

12C = MF 14,1-13. The red flowers, which serve as messengers of summer, signify the joy of a fulfilled Minne-relationship (14,1-2).[14] The teasing question of the second long line (14,3-4) suggests that the messenger is personally acquainted with the beautiful lady. The formalized message begins with verse 14,5 which assures the lady that her knight has secretly offered his services. Verse 14,6, which conveys the knight's devoted enthusiasm, finds sharp contrast in verses

14,7-8, which describe the knight's sorrow caused by their separation. This antithesis is a variation of the familiar lieb-leid theme of medieval literature. Verses 14,7-8 describe the knight's heart as sorrowing ever since they recently parted. The gentle imperative of verse 14,9-10 is a parallel construction to verse 11,20. However, instead of requesting assistance as in verse 11,21, the messenger asks the lady to raise the knight's spirits so as to bring them in agreement with the joy that summer signifies. The Waise (14,11) which is indicative of the knight's absolute devotion, introduces a suggestive plea that the lady consider an intimate relationship with the knight in order to assuage his suffering (14,12-13).

The purpose of this strophe is to coax the lady into abandoning her passive role in the Minne-relationship. The messenger's strategy is to appeal to the lady's milte by expressing the knight's emotional condition in extreme terms. However, the messenger finally abandons any attempt to maintain a verhüllende Ausdrucksweise in the last long line (14,12-13).

b. The Strophes of Ton II.

5BC = MF 14,14-25. The controversy concerning the nature of the virtues (14,14), as well as the single most important virtue, has led to substantial emendations of the manuscripts.[15] I agree with Bostock's interpretation, which retains the manuscript version and considers the most important virtue to be wol triuten (14,20).[16]

It is evident that the three virtues of verse 14,14 refer to three behavioral rules of Minne. Verses 14,15-16 state that whoever can maintain one of these virtues should be silent. The reference to the

merkere (14,17) places the strophe into a familiar Minne-relationship: the relationship between the Minne-partners is hampered by the malicious gossip of the merkere. Verses 14,17-18 imply that the knight assumes an attitude of indifference towards the merkere. If he does not allow himself to become irritated, he is a "good wooer of women" (14,19).

The following long line (14,20-21) states that such self-control enables a knight to woo successfully either in private or in public.[17] Verses 14,22-23 state that a knight who exercises discretion in such matters is in possession of "most of the virtues".[18] In other words, discretion is an additional quality required of a knight who wishes to woo successfully. The last long line (14,24-25) strongly condemns indiscreet behavior by stating that a knight serves no useful purpose while he is living if he is inclined to divulge everything he knows.

The recommendation of secrecy in love is also contained in a very early courtly love song of anonymous origin:

> Tougen minne diu ist guot,
> si kan geben hôhen muot.
> der sol man sich vlîzen.
> swer mit triwen der niht phliget,
> dem sol man daz verwîzen. (MF 3,12-16)

A lady in Pseudo-Dietmar's poetry is happy because she is enjoying her knight's secret love:

> Ich muoz von rehten schulden hô tragen daz herze und al die sinne,
> sît mich der aller beste man verholn in sîme herzen minne. (MF 38,5-8)

8BC = MF 14,26-37. The first long line contains a reported occurrence followed by a proposed reaction (14,26-27). The lady, who is speaking in the present tense, relates a joyful event in her immediate

past and projects its effect on her immediate future. She has heard a report (14,26) which will elevate her spirits once again (14,27). The second long line reveals that the report contained the happy news that her knight has entered the land (14,28). She anticipates that his presence will alleviate her suffering (14,29) by granting leave to the sorrow within her heart (14,30-31). The knight's virtues exert a beneficial influence on the lady, who resolves to strengthen her own Minne-behavior (14,32-33). The following long line (14,34-35) expresses her intention of fulfilling the relationship with the same young man. The lady's joyful exclamation of verse 14,36 illustrates her enthusiasm upon hearing of the knight's arrival. In verse 14,37 the lady acknowledges the high quality of her knight's Minne-behavior, which has brought her much happiness.

The lady's unabashed joy upon hearing of her knight's arrival reflects her love for him. Far from displaying the aloofness which characterizes the ladies of hohe Minne, the lady of this strophe is candid about her desire to have an intimate relationship with the knight.

c. The Strophe of Ton III.

2BC = MF 15,1-17. The four adjectives of the first long line refer to remarkable beauty, proper behavior (15,1) nobility and general goodness (15,2). Verses 15,3-4 reveal that the knight is describing a lady he knows, whose conduct always becomes her. Thus the knight has praised his lady by concisely referring to the four following manifestations of her being: appearance, behavior, heredity and character. In verse 15,5 the knight attempts to remove any suspicion of having been unfairly influenced in his judgment. He seeks to establish objectivity

on the basis of an impersonal relationship. Although verses 15,7-8 are ambiguous because it is difficult to determine whether or not the knight is claiming to have spoken or lain with the lady, I believe that the subjunctive habe (15,6) shows he has not done so. The knight seeks to confirm the basis of his unbiased praise in verses 15,9-10: "it is only that my eyes have seen the truth." The following two long lines (15,11-14) are representative of this truth. Verse 15,11, which repeats two attributes of the first long line: edel, schoene, and verse 15,12, which again refers to the lady's spiritual and bodily characteristics. Gesach of verse 15,13 echoes verse 15,10: "sâhen die rechten wârheit."

The knight's assertion that he has never seen a lady whose behavior was so becoming summarizes his praise in a statement of amazement and admiration. Verses 15,15-17 contain the poet's resolve to dedicate his actions to the fulfillment of his lady's commands.

This strophe achieves a certain symmetry through the central position of verses 15,9-10. The praise of the lady in the first two long lines of the strophe (15,1-4) is repeated in a similar manner in the two long lines (15,11-14) which follow the central long line. Two long lines in which the knight justifies the objectivity of his praise (15,5-8) are balanced by the Waise and the last long line which contain the knight's resolve to serve (15,15-17).

This monologue illustrates the knight's admiration for his lady. She personifies truth, which inspires him to make a deep personal commitment.

2. Classification.

If it is assumed that each of Meinloh's strophes is a separate entity, then the classification of each strophe must be based solely on

a thorough examination of its content. On the other hand, in order to investigate the possible existence of a song, the relationships between the strophes of each Ton as well as the content of each individual strophe must be established in order to arrive at a proper classification. Because this study investigates the possibility of a complete song in Meinloh's strophes of Ton I as well as a fragmentary song in his two strophes of Ton II, each strophe's association with the preceeding and following strophes represents important evidence that must be brought forward in order to support its classification as either a Männerstrophe or a Frauenstrophe or a Botenstrophe. The classification of nine of Meinloh's 12 strophes into these categories is not difficult because the context in each case makes it clear that the speaker is either a knight or a lady or a messenger. However, three strophes (4,5 and 6BC) are didactic or strophes containing rules of Minne, if their relationships to the other strophes are ignored. The following is a classification of Meinloh's strophes according to Ton.

(a) Männerstrophen in Ton I. Meinloh's poetry contains the following Männerstrophen in Ton I: 1, 6, 7 and 9BC. Strophes 1, 7 and 9BC can be easily identified as such. In each case the knight speaks in the first person singular. While he speaks directly to the lady in strophe 1BC, the knight directs his monologues to the audience in strophes 7 and 9BC.

Scholars have often considered strophe 6BC (12,14-27) to be a gnomic or Spruch strophe. Scherer classifies it as such and Burdach considers this to be obvious.[19] However, Joseph considers strophe 6BC

to be a Minnerstrophe within a Wechsel in which the knight replies to the lady of 10BC (13,14-26).[20] Kahlo regards strophe 6BC to be the second half of the third Stollen, in which the knight expresses his desire to fulfill the Minne-relationship.[21]

I suggest that strophe 6BC is the knight's reply to the lady's stringent Minne-demands of strophe 4BC (12,1-13). Although this strophe's exclusive use of the third person seems to imply a general validity of content by avoiding the bias of direct personal involvement, I believe that this atmosphere is illusory, because it consists of the knight's unwillingness to accept the burden of seneliche swaere (12,6) as well as of his attempt to persuade the lady to have an intimate relationship with him. This strophe rather bluntly recommends as well as justifies sexual gratification, which contradicts not only the subdued, more chaste atmosphere of the other strophes of Ton I (with the exception of the closing verses of 12C), but also an important principle of Minne, which holds that the knight must endure the suffering of longing.

The argument of Strophe 6BC is morally questionable: One should avoid the jealousy of the people, deceive the merkære and hastily fulfill the Minne-relationship so as to succeed in attaining pleasure in the same manner that many others have employed. It is doubtful if such an argument could have received serious consideration as a valid rule of any code regulating proper Minne-behavior. I maintain that strophe 6BC portrays the youthful, inexperienced knight's reluctance to accept the proper behavior which the lady's Minne prescribes for him. Therefore, his recommended rules counteract her standards of Minne-conduct.

Strophe 7BC (12,27-39) illustrates the knight's behavior after he has accepted the demanding rules of Minne which the lady had previously set forth in strophe 4BC. The knight's proud suffering, which has substantially strengthened his self-esteem, seems to validate the lady's rules of Minne (4BC) while negating his own (6BC).

(b) Frauenstrophen in Ton I. Meinloh's poetry contains the following three Frauenstrophen in Ton I: 4,10 and 11BC. While strophes 10 and 11BC unquestionably belong to this category (using first person singular, the lady speaks to the audience), scholars have suggested that strophe 4BC (12,1-13) is the first of three strophes which contain rules of Minne. Thus, Scherer and Burdach classify 4BC as a gnomic strophe.[22] However, Joseph considers 4BC to be a Frauenstrophe in which the lady replies to the messenger of 3BC (11,14-26).[23] Kahlo, who also regards strophe 4BC as a Frauenstrophe, places it in the second half of the first Stollen in which the lady reminds the knight of discretion.[24]

Within the context of a developing Minne-relationship, this strophe's elucidation of rules of proper behavior for the knight appears to be accomplished from the standpoint of a lady. In my opinion, this strophe represents the lady's helpful advice or useful counsel which the knight's messenger had previously requested in verse 11,21 of strophe 3BC (11,14-26). During the above discussion of the classification of strophe 6BC, I sufficiently explained its relationship with strophe 4BC. For these reasons I suggest that Strophe 4BC (12,1-13) should be recognized as a Frauenstrophe containing rules of Minne.

(c) Botenstrophen in Ton I. Strophes 3BC (11,14-26) and 12C (14,1-13) are clearly messenger strophes in which a messenger offers

the knight's services and requests the lady's favorable consideration.

(d) Summary. According to the foregoing classification, Meinloh's poetry in Ton I contains four Männerstrophen (1, 6, 7 and 9BC), two Botenstrophen (3BC and 12C) and three Frauenstrophen (4, 10 and 11BC). This classification associates Meinloh's work with the poetry of the Burggraf von Rietenburg and Pseudo-Dietmar, both of whom feature more Männerstrophen than Frauenstrophen. The poetry of Dietmar, the Burggraf von Regensburg, Kürenberg and the songs of anonymous origin (Namenlose Lieder) contain more Frauenstrophen than Männerstrophen. The increase of Männerstrophen at the cost of Frauenstrophen is generally considered to be a result of the influence of the Provençal poetry on the traditional or native German lyric. Although the Minne-content of Ton I is definitely not that of hohe Minne, I suggest it has nevertheless certain features of hohe Minne which are not present in the earliest Danubian lyric. The foregoing classification of the strophes in Ton I supports this opinion.

(e) The Männerstrophe in Ton II. The Männerstrophe in Meinloh's poetry of Ton II is strophe 5BC (14,14-25). Scherer and Burdach both consider 5BC to be a gnomic strophe.[25] Joseph regards it as a Männerstrophe in which the knight boasts of his success with women.[26] Kahlo believes that strophe 5BC is a Frauenstrophe and places it in the second half of the first Stollen in which the lady reminds the knight of discretion.[27] Bostock considers 5BC to be a Männerstrophe in which the knight expounds rules of behavior whose observance leads to a successful, intimate Minne-relationship.[28]

In my opinion, the Minne-rules of strophe 5BC comprise an argument reflecting the knight's enthusiasm and impatience to establish an intimate relationship. The three virtues seem to be required skills of an effective (or an aspiring) seducer. These same virtues inspire the lady of the other strophe in Ton II (8BC = 14,26-37) to strengthen her own Minne-behavior by resolving to fulfill the relationship with the same young man (14,32-35). Therefore, I suggest that strophe 5BC (14,14-26) should be recognized as a Männerstrophe expounding rules of Minne.

(f) The Frauenstrophe of Ton II. The Frauenstrophe in Meinloh's poetry of Ton II is strophe 8BC (14,26-37). The intention of the lady of this strophe to establish an intimate relationship with her young knight underscores the validity of the Minne-rules expounded by the knight of 5BC.

(g) Summary. The Minne-content of Ton II is more archaic than that of Ton I because it features a natural, more direct approach to sexual relationships. Because strophes 5 and 8 form a Wechsel (a characteristic of the early Danubian poetry of Kürenberg and Dietmar) the classification supports the view that Ton II is an example of the traditional Minnesang.

(h) The Männerstrophe in Ton III. There is only one strophe in Ton III (2BC = 15,1-17), and it is clearly a Männerstrophe in which the knight praises his lady.

III. THEMES AND MOTIFS

1. Themes and Motifs in Ton I.

(a) Minne.[1] The word Minne appears twice in Ton I (12,14 and 13,11). The first use of Minne occurs in a statement which negates lengthy courtship as a condition of Minne because of the envy such a relationship would arouse in the people. Verse 12,20 proposes a solution ("wan sol ze liebe gâhen") that would circumvent the people and the watchers by deception.

In my opinion, the inexperienced, ardent young knight of this strophe is expressing his unwillingness to accept the Minne-behavior as prescribed in the preceeding strophe of Ton I (4BC = 12,1-13). This strophe outlines the demands of worthy ladies upon their suitors. The reward for this biderber behavior (12,9) is senelîche swaere (12,5). Thus Minne requires not only the knight's utmost devotion to the lady but also his acceptance of an unfulfilled relationship.

Although verse 12,5 ("sô muoz er under wîlen") expresses temporariness of the knight's behavior, I do not believe that the intent indirectly to promise the Minne-reward (intimacy) is the reason why the poet chose under wilen instead of a word or phrase suggesting permanence. Instead, I suggest that verses 12,5-8 refer to the requirement of Minne that the knight maintain secrecy when in the presence of others. Therefore, the knight remains free to express his senelîche swaere (12,5) when he is alone.

He does so in the two monologues of strophes 7 BC (12,27-39) and 9BC (13,1-13). In my opinion, the knight of strophe 7BC has reconsidered

his previous attitude concerning fulfillment of the Minne-relationship (6BC) and has decided to internalize the lady's Minne-rules (4BC). His proud suffering is the ennobling result of enduring seneliche swaere (12,5). In strophe 9BC the knight shows that he has successfully fulfilled the Minne-requirements of strophe 4BC. He has a kiuschez herze (the tacit requirement of verses 12,10-12), and therefore he proudly proclaims: "Ich bin holt einer frouwen" (13,1). The hyperbolic nature of the closing conditional sentence in verses 13,11-13 expresses the knight's fervent devotion which he feels is restricted not evey by death.

The phrase ir minne of verse 13,11 shows that Meinloh's concept of Minne does not restrict the lady to theorectical involvement in the mutual attraction between the knight and his lady. Meinloh's lady is actively involved in the relationship. Her Minne-feeling for the knight causes her to strive to maintain and defend her high standard of behavior. However, it should be noted that the lady has no model to emulate. On the other hand, the knight is not only attracted by the lady's excellent virtues, he also draws upon them as a source of moral strength. Whereas Minne requires that the knight idealize his living model and draw upon the strength and excellence of the lady's virtues as a source of inspiration in the course of the didactic process of ennoblement, the lady must rely upon herself. She draws upon her inner strength at the conclusion of strophe 10BC: "staechens ûz ir ougen/mir râtent mîne sinne/an deheinen andern man" (13,23-25).

In strophe 10BC the lady expressly rejects the accusation of the merkere that she is intimately involved with the knight (13,20-23). This aspect of the lady's Minne is compatible with her stringent

requirements of the knight's Minne-behavior, which she previously outlined in strophe 4BC (12,9-13).

The strength of the lady's virtuous Minne-behavior is the theme of strophe 11BC (13,27-39). Her excellent conduct has earned her the right to be the young knight's liebste (13,31-32). The lady indirectly, but very clearly, repeats the view that her moral purity is irreproachable by describing her critical disregard of an unhappy lady who previously has lost the knight be submitting to his desire for intimacy (13,35-39).

Strophes 10 and 11BC (13,14-26 and 13,27-39) illustrate that ir minne of verse 13,11 refers not only to the lady's feelings for him but also (in an indirect manner) to her external struggle to preserve her reputation in the face of the merkere and their slanderous gossip as well as to her internal struggle to preserve her moral virtue.

Meinloh's concept of Minne in the nine strophes of Ton I neither requires that the lady retreat to a position of inaccessible anonymity, nor does it elevate her to a position of absolute superiority. Instead, the lady of Meinloh's courtly love song in Ton I is a social being, who through the compelling influence of Minne must struggle with herself and others in order to maintain her relationship with the knight as well as the respect of her peers. As such, she is not identifiable with the distant, unsympathetic lady of hohe Minne who is the abstract object of the knight's highly subjective Minne-speculations.

Meinloh's poetry shows that Minne influences the behavior and personalities of the knight as well as the lady. Both experience the force of mutual attraction in Minne. Although the lady undoubtedly provides the moral leadership for the knight, she maintains her virtuous conduct only by successfully withstanding defamation of character and

moral temptation. However, the anxiety she feels shows that her position is by no means absolutely invulnerable. Thus, it is logical that the messenger of strophe 12C (14,1-14) continues the knight's assault on her moral strength. The erotic character of this strophe, which is clearly emphasized in its rather blunt concluding statement (14,9-13) is nevertheless surprising because the knight seems to have overcome his lusty desires in strophes 7 and 9BC. However, a temporary relapse into his previous attitude should not be discounted. Also, the motif of intimacy appears in the preceeding strophe (11BC = 14,27-39). The unfortunate lady of verse 13,35 lost the knight because she consented to his will. According to the reaction of Meinloh's heroine to the example set by the unfortunate lady, I suggest that the request of strophe 12C is unsuccessful.

Although the song of Ton I ends at this point, the personal-internal and social-external struggles that Minne has caused in both Minne-partners must of necessity continue because unless both partners agree to break off the relationship, their Minne cannot be brought to a conclusion which would satisfy the requirements of the lady or the desires of the knight. The knight must contain his desires and struggle to attain a high degree of moral purity by abstaining from intimate relationships with his beloved lady. In other words, he must undergo a process of ennoblement through the purgation of his immoral desires. However, despite the fact that his initial attraction to the lady was of an abstract nature (praise of her virtues), it cannot be expected that the knight permanently subdue his natural desire for intimacy. Although the lady is not required to subject herself to the Minne-process of ennoblement, she must struggle to maintain

her high standard of virtuous behavior. It can be expected that neither the malicious gossip of the merkere nor the jealousy of the other ladies will subside. Therefore, both Minne-partners are constantly made aware of the conflict between their personal, romantic relationship and their social relationship with their peers.

Broadly speaking, Meinloh's concept of Minne in Ton I involves the phenomenon of mutual attraction in a courtly setting. This romantic relationship as well as the critical social reaction it evokes are seen largely in terms of morality. The lady represents the highest attainable standard of morality by virtue of her impeccable conduct. The knight exhibits a desire to attain this high level of morality, but is caught between the opposing influences of aspiration and a natural desire to achieve an intimate relationship. The merkere, the other people and the unhappy lady all represent reproachable standards of moral conduct.

(b) The Eyes and their Functions. The eyes and their functions are often referred to in Meinloh's strophes in Ton I. When the knight in verses 11,5-6 of strophe 1BC reassures the lady that she should not be consternated because he has now seen her, he is referring to the suddenness of their first confrontation, for which the lady was unprepared. The knight's enthusiastic benediction of the lady's eyes in verse 11,11 introduces a commendation of their ability to bestow favorable glances (11,12-13), an act which must be understood in the sense of showing either affectionate approval of the knight and/or acknowledgement of his service. Reinmar's knight also blesses his lady's eyes because of their ability to choose: "Wol den ougen diu sô welen kunden" (169,27).

Verse 12,33: "ich gesach mit mînen ougen", stresses the functional usage of the eyes and reflects the knight's personal experience and involvement. In verses 12,37-39, the knight resolves to honor each day that he sees his lady with his devotion.[2]

Verse 13,24: "staechens ûz ir ougen", depicts the self-destructive frustration of the merkere born of uncontrolled jealousy. They are shown as being capable of blinding themselves in order not to witness the continuance of the Minne-relationship. However, this image probably represents an ill-wish of the lady. Paul draws attention to the Burggraf von Regensburg, whose verses describe the merkere as dying from jealousy: "und laegen si vor leide tôt/ich wil im iemer wesen holt" (16,12-13).[3] Hausen expresses a similar desire in a strophe concerning the tribulations of Minne: "und möhte ich dir (diu minne) dîn krumbez ouge ûz gestechen" (53,35). Morungen's poetry contains an example of the knight's ill-wish towards the merkere: "wêren nu die huotêre algemeine/toup und blint, swenn ich ir wêre bî" (131,27-28). Vogt is of the opinion that Reinmar shows why this unusual image is applicable to the merkere: "sist mir liep und wert als ê/obez ir etelîchem taete in den ougen wê" (169,1-2).[4]

In verses 13,27-28, the lady expresses her selection of the young knight in indirect terms so as to create an illusion of passivity in the sense that her eyes have imposed their will upon her. Pseudo-Dietmar's lady uses the same image: "ich erkôs mir selbe einen man,/den erwelton mîniu ougen" (37,13-14). The idea that the eyes choose the Minne-partner is also expressed in Hausen's poetry: "den ougen mîn muoz dicke schaden/daz

sie sô rehte habent erkorn" (43,17-18). Reinmar's knight is extremely pleased that his eyes have chosen a lady: "wol den ougen diu sô welen kunden" (169,27).

Verse 14,1 contains a symbolic vision of the messenger. The red flowers (14,2) relate to the Minne-relationship exclusively in an erotic sense.

(c) The Heart. Meinloh's heart-symbolism in strophe 4BC (12,1-13) relates the functions of the knight's heart to patience, discreet behavior and moral endurance. In verses 12,1-8, the lady stipulates that a proper knight should secretly and temporarily carry in his heart the burden of longing (senelîche swaere), which arises from serving worthy ladies. She describes such behavior as biderber (12,9) and states that senelîche swaere represents the knight's reward for such behavior.[5] Thus the impure heart of verse 12,11 (unkiuschez herze), which could never maintain a successful Minne-relationship, is symbolic of a knight whose behavior is not biderber (12,11-13).

Verse 14,7 of strophe 12C contains the messenger's report that the knight's heart is causing him sorrow as a result of a recent separation from the lady. Although the Minnesang understandably contains many references to the heart, I cannot find another instance which literally states (for whatever reason) that the knight' heart is causing him sorrow. However, there are similar usages. For example, a wîp of Kürenberg's poetry says: "und gewinnet daz herze/vil manigen trûrigen muot" (8,23-24). The Burggraf von Rietenburg portrays the heart as having chosen sorrow for the knight: "mîn herze erkôs mir dise nôt" (19,33), Reinmar's knight of hohe Minne laments: "mîn herze ist swaere zaller zit" (154,5).

The lady of verse 13,34 of strophe 11BC resolves to concentrate the combined faculties of both heart and intellect upon retaining the affection of her knight.[6] In this case the heart is symbolic of her moral courage or fortitude, the lack of which led to the plight of the "unhappy lady" (13,35-39). However, herze could also imply her emotions in general and her affection in particular.

(d) Hôher muot. Hôher muot connotes uplifted emotions or elevated spirits, which in Ton I only the knight my enjoy. Its existence in the knight is clearly dependent upon a favorable disposition or action of his lady.

Verse 14,9 of strophe 12C is the messenger's imperative that is spoken to the lady: "now elevate his spirits". The lady is being urged to show compassion for the knight, whose heart is inflicting sorrow upon him (14,7) ever since they recently parted. However, the messenger is asking neither for helpful advice (as in verse 11,21 of strophe 3BC) nor for a favorable sign (which could be words of encouragement, a scarf, a ring or even a suggested rendezvous), instead, he is implying the lady consent to intimate relations with the knight (14,12-13). Pseudo-Dietmar's knight is almost ecstatic when he speaks of the Minne-reward: "sô wol mich liebes des ich hân/umbefangen! hôhe stât mîn muot" (36,23-24). On the other hand, another knight of Pseudo-Dietmar expresses sorrow because he has not experienced the elevated spirits which accompany an intimate relationship: "ich gewinne von ir keiner niemer hôhen muot" (38,27).[7] Hôher muot as a motif of the Minnesang is present in the earliest traditional lyric of Kürenberg: "als warb ein schoene ritter umb eine frouwen guot./als ich dar an gedenke, sô stêt wol hôhe mîn muot." (10,21-24), as well

as the anonymous songs: "tougen minne diu ist guot/si kan geben hôhen muot" (3,12-13).

(e) Joy and Sorrow. The lieb-leid paradox is extremely important for Meinloh's strophes in Ton I as well as for the entire Minnesang. These emotions are directly related to the state of the Minne-relationship as well as to the attitudes of the Minne-partners. If the relationship encounters difficulties such as non-recognition of the knight's services, separation of the partners or external disturbances caused by the merkere, then sorrow may strike one or both of the partners.

Verses 11,11-13 of strophe 1BC illustrate the knight's joyful anticipation of the lady's favorable glances. However, the joy of expectation is momentary. Verses 11,24-26 of strophe 3BC are representative of the rapid and extreme emotional switch of which the Minnesang is capable. These verses contain the messenger's account of how the lady caused him to exchange "complete joy" for sorrow. The knight's emotional well-being is clearly dependent upon the lady's favor.

In verses 12,5-7 of strophe 4BC the lady explains that the knight must temporarily carry the anguish of longing hidden in his heart. He must not confide his sorrow to anyone (12,8). She describes such behavior as biderber and states that seneliche swaere tragen (12,6) represents the Minne-reward in itself (12,10).[8] The sorrow of longing is thus an important constituent of the Minne-service for both partners. She causes him sorrow by being highly desirable yet unattainable. However, in order to ennoble his unkiuschez herze (12,11), the knight must endure the sorrow of longing which the lady requires as part of the Minne-service.

Verses 12,14-26 of strophe 6BC show the knight's appreciation of such abstract concepts to be wanting. He is bent upon achieving the joys of intimacy (12,20 and 12,25), and not upon ennobling his character by enduring the anguish of longing. Hausen's knight, who no longer cares to endure the anguish of longing for his lady, announces that he will begin to serve God because God rewards proper service: "Einer frowen was ich undertân/diu âne lôn mîn dienest nam (46,29-30)....nu wil ich dienen dem der lônen kan" (46,38).

The sorrowful knight described in verse 14,11 of strophe 12C will never be joyful until he enjoys fulfillment of the Minne-relationship. Conversely, the unfortunate lady of verses 13,35-39 of strophe 11BC is sorrowful because she has lost her knight by submitting to intimate relations with him. Whereas this unhappy lady serves as a foil to Meinloh's heroine who emphatically denies having been intimate with the knight in verse 13,21, the sorrowful knight's desire for intimacy (14,11) should be considered as a temporary relapse into his impatient attitude which he previously expressed in strophe 6BC (12,14-26).

(f) The merkere, the "people" and the "other ladies." The merkere represent a group of people whose disruptive influence on the Minne-relationship results from their behavior of observing the Minne-partners and spreading malicious gossip concerning their alleged immoral behavior. The Minne-partner's attitude towards the merkere is deceptive (12,24) and aggressive (13,14).

The knight of strophe 6BC (12,14-26) is in favor of hasty fulfillment of the Minne-relationship as a course of action against the merkere (12,20-21). Therefore, he recommends that the partners deceive them in order to succeed in attaining pleasure in the same manner many others have employed (12,24-26).

The lady of verse 13,14 (10BC) freely vents her frustration and anger at the merkere and their unwarranted display of moral outrage: "Sô wê den merkeren!". Her aggressive exclamation is a direct result of the merkere and their slanderous charges. Although the merkere are whispering untruth among themselves in order to spoil the Minne-relationship (13,18-19), the lady admits only to having a platonic relationship (13,22) and resolves never to forsake her knight even if the merkere put out their own eyes (13,24-26).

Kürenberg's poetry shows that the jealous merkere can succeed in disrupting a relationship: "daz mir den benomen hânt/die merker und ir nît" (7,23-24). The lugenaere, which is probably a derogatory title for the slanderous merkere, are also successful in verses 9,15-18: "ich und mîn geselle muozen uns scheiden./daz machent lügenaere. got der gebe in leit!" The aggressive exclamation of verse 9,18 is very similar to the lady's angry outburst in Meinloh's verse 13,14.[9]

The merkere represent an important motif in the small collection of poems of the Burggraf von Regensburg. Verse 16,19 describes their envious motivation: "daz nîdent merkaere." The lady's resolve of verses 16,12-13: "und laegen si vor leide tôt,/ich will in immer wesen holt" is similar to Meinloh's 13,24-26.

The Burggraf von Rietenburg describes a lady who also must contend with jealousy: "ich lâze in durch ir nîden niet" (18,6). Although Hausen mentions the merkere at least twice (50,32 and 43,34), they are rarely used as a motif in the hohe Minne, which tends to dwell on problems of a purely subjective nature. External problems that tend to disrupt the Minne-relationship (separation of the partners, slanderous remarks of the merkere) are chiefly a characteristic of the early Minnesang.

The "people" and the "other ladies" of Meinloh's poetry are also jealous of the Minne-relationship. While the knight expects this reaction of the "people" (12,16-17), the lady speaks of the "other ladies'" jealousy as a reported fact (13,29). The lady believes that her virtuous behavior has also contributed to the envious reaction of the "other ladies" (13,20-33).

Pseudo-Dietmar also describes the unjust jealousy among the lady's peers: "daz nîdent schône vrouwen./owê wan lânt si mir mîn liep?/joh engerte ich ir dekeiner trûtes niet" (37,15-17). The lady of Kaiser Heinrich's poetry also is angered by the jealousy of the "other ladies": "daz nîdent ander vrouwen und habent dez haz/und sprechent mir ze leide si wellen in schouwen./mir geviel in al der welte nie man baz'" (4,30-34).

It is paradoxical that the disruptive influence of the merkere and the other ladies actually serves to strengthen the lady's attitude towards the Minne-relationship. Meinloh's poetry shows that the lady resolves to persevere in spite of their negative influence (13,24-26 and 13,33-34).

(g) staete. The knight of Meinloh's strophes is obligated to demonstrate staete or constancy of devotion towards the lady. His conduct as well as his convictions indicates the quality of his staete.

In strophe 4BC (12,1-13) the lady implies that senelîche swaere tragen (12,6), biderber behavior (12,9) and a kiusches herze (verses 12,11-13 imply this concept) are prerequisites for the knight's staete. Although the knight's usage of unstaetiu friuntschaft (12,18) implies the desireability of statiu friuntschaft (which equates the concept of constancy with fulfillment of the relationship),

his attitude changes markedly in the following two strophes of Ton I. The knight's respectful, steadfast devotion to his lady is clearly evident in the knight's resolves of 12,37-39 (7BC), 13,11-13 (9BC) as well as in his persistent praise. Of course, one of the main functions of both messenger strophes (11,14-26 and 14,1-13) is to impress the lady with the knight's loyal devotion to her.

Although the entire Minnesang contains numerous instances which could be interpreted as expressions of the knight's constant devotion to his lady, only the early Minnesang (as a rule) contains strophes in which the lady displays her staete towards the knight. This is, of course, one result of her active participation in the Minne-relationship.

The lady of Meinloh's strophes in Ton I also displays her staete or constancy of devotion towards her knight. The lady's resolution to remain loyal to her knight even if the merkere put out their own eyes (13,23) illustrates the high quality of her devotion. Her resolve to concentrate all her emotions and intellect on remaining the knight's liebste (13,32-34) is another example of the lady's staete.

Whereas the staete of Meinloh's lady in Ton I excludes intimate relationships, it includes intimacy in the poetry of the other poets of the Danubian Minnesang. For example, a lady of the Burggraf von Regensburg says: "'Ich bin mit rehter staetekeit eim guoten rîter undertân./wie sanfte ez mînem herzen tuot, swenn ich in umbevangen hân!" (16,1-4). However, a lady of Pseudo-Dietmar's poetry appears to be an exception. Her staete, which seems to exclude intimacy by stressing subjective factors of relationship, is similar to the staete of Meinloh's lady in Ton I: "'Ich muoz von rehten schulden hô tragen daz herze und al die sinne,/sît mich der aller beste man verholn in

sîme herzen minne (38,5-8)....ich wil im iemer staete sîn" (38,11).

(h) tiuren. tiuren is a phenomenon of Minne which increases the intrinsic human qualities of worthiness and dignity. Thus, when the knight of verses 11,7-8 (1BC) literally states: "He is made considerably worthier, whom you want to, lady, be fond of", he is referring to the beneficial influence which her affection would exercise on his own worthiness. Dietmar's knight refers to tiuren in verse 33,26: "du hâst getiuret mir den muot." I have not found another example of this motif in the poetry of MF.

(i) Virtue and Praise. The ethical content of Meinloh's strophes in Ton I centers around the usages of tugende in the following verses: 11,3 (1BC), 11,20 (3BC) and 13,10 (9BC). The lady's virtues are the object of praise. Thus, the lady attracts the knight through her renowned virtues (11,4) and the knight praises her as possessing "the best virtues" (13,10).

Virtue also manifests itself as virtuous behavior, which is one of the main characteristics of the lady. However, the standard of moral conduct the knight proposes in strophe 4BC (12,14-26) refutes her chaste principles of strophe 4BC (12,1-13) by recommending intimacy ("wan sol ze liebe gâhen") in verse 12,20. However, in subsequent strophes (7 and 9BC), the knight's conduct appears to be very virtuous. The lady's recommended behavior for the knight in verse 12,6 ("senelîche swaere tragen"), corresponds to his actual behavior in verse 12,29 ("ich trûre mit gedanken"). The replacement of the knight's immoral intentions by virtuous behavior represents the ennoblement of his character.

In verses 11,20-21 of strophe 3BC the messenger invokes the lady's virtûes in order to elicit favorable advice and help: "nu tuoz durch dîne tugende und enbiut im eteslîchen rât."

Neither the Namenlose Lieder nor Kürenberg's poetry contain the word tugende. However, a Frauenstrophe of the Burggraf von Regensburg mentions the knight's virtues (16,5), while a Männerstrophe of Kaiser Heinrich refers to the lady's virtues (4,21).

While praise of the lady's virtuous behavior initially attracted the knight of Meinloh's poetry (11,1-2), his superlative statement: "du bist der besten eine" (11,9) seems to involve an appreciative assessment of her physical attributes as well as her ethical qualities.[10]

The lady's eyes receive special attention in verses 11,11-13. However, while their ethical function (with erotic overtones) of an vil guetlîchen sehen (11,13) is stressed, their beauty is overlooked.

In verses 12,33-36 of strophe 7BC the knight praises the unparalleled excellence of the lady's behavior, which is free from all imperfections. Pseudo-Dietmar expresses a similar idea: "ir tugende die sint valsches frî" (34,34). Morungen speaks of Ir tugent reine (123,1).

Verses 13,4-7 (9BC), which illustrate the knight's increasing admiration of the lady, culminate in the praise of verses 13,9-10. saelic zallen êren (13,9), refers to the blessed nature of her renowned ethical behavior which is deemed honorable. Hausen, in whose poetry religious influence is often quite noticeable, uses saelic wîp twice (54,1 and 55,2); Albrecht von Johansdorf uses the phrase once (95,6); Morungen combines wîp with the concept of honor: "Si ist zallen êren ein wîp wol erkant" (122,1).

The messenger indirectly praises the lady by invoking her virtues (11,20) and directly praises her by addressing her as "schoene frouwe" (14,3).

Although the lady of Meinloh's strophes in Ton I clearly loves and respects her knight, she never praises him directly. Other ladies of the early Danubian Minnesang frequently praise their knights. Kürenberg's lady describes her knight as vil liebe liep (7,10), as hübschen (7,21) and schoene ritter (10,21). The lady in Burggraf von Regensburg's poetry praises her knight by saying she is: "eim guoten rîter undertân" (16,2), "der sich mit mangen tugenden guot/gemachet al der werlde liep" (16,4-5). Pseudo-Dietmar's lady states that her knight is der besten einer (35,24).

2. Themes and Motifs in Ton II.

(a) Minne. Minne in Ton II is different from the concept of Minne in Ton I. Verses 14,32-33 of strophe 8BC show that the knight's virtues inspire the lady to practice a more constant form of Minne which includes the lady's resolve of verse 14,34 ("ich gelege mir in wol nâhe"). In my opinion, sine tugende of verse 14,32 refer directly to the three virtues of the amorous knight of strophe 5BC (14,1-14).

Strophes 5 and 8BC (14,1-37) both recommend intimacy. The permission to conduct an intimate relationship in strophe 5BC is implied in verses 14,20-21 by the qualification of "sô mac er vil wol triuten" with "swier wil stille". In my opinion, the interpretation of stille triuten to mean "to woo in private" implies intimacy.

Both the knight's tacit concept of Minne in strophe 5BC as well as the lady's direct use of Minne in verse 14,33 of strophe 8BC carry the meaning of intimacy which is more exactly expressed by the Middle High German word liebe. In this regard, Neumann states that one should be careful "...für das 12. und 13. Jh. den Begriff 'Minne' ohne Sicherung durch den Begriff 'Liebe' zu ersetzen."[11] This statement applies to Ton I in the cases of the knight of the strophe 6BC (12,14-26), the "unhappy lady" in verses 13,35-39 of strophe 11BC as well as the messenger's blunt request on behalf of the knight in verses 14,9-13 of strophe 12C. These instances illustrate either the desire to attain intimacy (liebe) or the description of a past intimate relationship. These instances also represent liebe in the conflict between liebe and minne in Ton I. On the other hand, Ton II shows no evidence of such a conflict, because its concept of minne includes liebe instead of excluding it.

(b) The Heart. Meinloh's heart-symbolism in Ton II includes a description of the lady's heart as being the seat of her sorrowful emotions which have been granted "leave by the arrival of her knight." (14,30-31). A lady of the poetry of the Burggraf von Regensburg says that her heart benefits when she embraces her knight: "wie sanfte es mînem herzen tuot, swenn ich in umbevangen hân!" (16,3-4). In verses 17,5-6 this lady speaks of the sorrow that leaving her knight will cause her: "von im ist ein alse unsanftez scheiden, daz mac mîn herze wol entstên." Parting with the knight is also a sorrowful event for Kürenberg's lady: "'Ez gât mir vonme herzen daz ich geweine: ich und mîn geselle muozen uns scheiden.'" (9,13-16). Dietmar's lady possesses a personified heart which is curious to know how it can alleviate its Minne-sorrow.[12]

(c) Hôher muot. Although the association between hôher muot and intimacy is evident in strophe 8BC (14,26-37), the lady's intention to fulfill the relationship (14,34) is more attributable to her resolve to increase her constancy (14,32-33). The primary meaning of hôher muot in this instance (14,27) involves a marked improvement of her emotional state because she has heard that her knight has arrived. Hôher muot is usually associated with the knight. A lady of the anonymous songs says to her knight: "vriunt, du wis vil hôchgemuot" (6,24). A lady of the poetry of the Burggraf von Regensburg says: "der mac wol hôhe tragen den muot" (16,7).

(d) Joy and Sorrow. The lady of verses 14,26-37 (8BC) is unmistakeably joyful at the prospect of intimacy (14,34-37). She expects her sorrow to disappear because her knight has returned and she is elated that her sorrow has been granted "leave" (14,30-31).

(e) The merkere. The amorous knight of strophe 5BC (14,14-25) recommends that patience is a good course of action against the merkere. In order to be a good wooer of women the knight must show no signs of perturbation and let the merkere say whatever they want (14,17-19).

The lady of Ton II is bothered neither by the merkere nor the "other ladies", both of which pose serious problems for the lady of Ton I. Instead, the lady of Ton II is concerned about the absence or presence of her knight.

(f) staete. The lady's observation that her knight's virtues inspire her to practice staeter minne (14,32-33) leads to her resolve to be intimate (14,34). This concept of staete, which equates constancy of devotion with fulfillment of the relationship, is similar to the

amorous knight's attitude in strophe 6BC (12,14-26) of Ton I. However, the knight of Ton I is devoted to a lady whose virtuous moral principles do not permit staete to include intimacy.

(g) Virtue and Praise. The three virtues of verse 14,14 (5BC = 14,14-25) are explained from the viewpoint of a knight wishing to achieve an intimate relationship. The ability to exercise self-control and remain silent in spite of the merkere and their gossip is the first virtue. A knight who possesses this virtue is capable of becoming a good wooer of women, either in private (intimacy), or in public (secret signs of affection) (14,19-21). This is the second and most important virtue. The third virtue concerns the knight's ability to exercise discretion in such delicate matters. This is an additional quality of a knight wishing to woo successfully (14,22-23).

Instead of preventing intimacy either through the knight's ethical process of ennoblement or through the lady's struggle to maintain her reputation and moral purity (as in Ton I), these three virtues facilitate immoral behavior by explaining directly the most efficient methods of achieving and maintaining an intimate relationship. The argument that it is morally right to achieve intimacy in the most advantageous manner under the given circumstances amounts to the same form of shallow expediency which the impatient knight temporarily advocated in verse 12,20-21 ("wan sol zu liebe gâhen").

Verses 14,32-33 of strophe 8BC (14,26-37) show that the knight's virtues inspire the lady to practice a more constant form of minne (14,32-33),[13] which includes the lady's resolve of verse 14,34 ("ich gelege mir in wol nâhe"). In my opinion, sîne tugende of verse 14,32 refer directly to the three virtues of the amorous knight of

strophe 5BC (14,14-25). The lady's resolve to establish an intimate relationship with her knight validates these three virtues.

The lady expresses her admiration of the knight by praising his ability to serve ladies: "wie wol er frouwen dienen kan!" (14,37). Although other ladies of the early Danubian courtly love song frequently praise their knights, Meinloh's lady in Ton II does not.

3. Themes and Motifs in Ton III.

(a) Minne. The Minne content of Ton III, which consists only of strophe 2BC (15,1-17), is similar to that of Ton I because it excludes intimacy. The knight of Ton III is expressing his devotion to his lady. He recognizes that she is the embodiment of truth (15,10). His closing resolve to fulfill her wishes (15,15-17) is a pledge of service in which the knight subordinates himself to a lady with whom he has neither lain nor even spoken (15,5-8).

Whereas the knight of Ton I is bold enough to approach his lady without giving advance notice, the knight of Ton III seems content to worship his lady from afar. This type of one-sided Minne suggests that his lady is more aloof than the lady of Ton I.

(b) The Eyes and Their Functions. Verses 15,9-10 contain a non-literal usage of the eyes' function of seeing. Sahen refers only in part to the lady's visible characteristics. The abstract nature of die rehten wârheit requires that saw be understood in the sense of perceived or realized. The only other figurative use of "seeing" occurs in strophe 12C (14,1-13) of Ton I. In verse 14,2 the messenger reports having seen red flowers, which are symbolic of fulfillment of the Minne-relationship.

(c) Joy and Sorrow. The knight of Ton III seems to be experiencing neither joy nor sorrow. In my opinion, he is content in the knowledge that he has found a worthy lady whom he is determined to serve.

(d) staete. The knight of Ton III demonstrates his constancy of devotion in his praise of the lady as well as in his resolve to fulfill her desires.

(e) Virtue and Praise. In verses 15,1-2 the knight's four adjectives (schoene, biderbe, edel and guot) describe four characteristics of his lady: beauteous appearance, virtuous behavior, noble ancestry and fine character. In my opinion, these adjectives are well chosen because each refers to a separate, yet important attribute. Dietmar uses three of these four adjectives to describe a lady: frouwe schoene (32,3), von einer frouwen schoene (32,10) and frouwe biderbe unde guot (33,24). Pseudo-Dietmar uses edeliu frouwe twice (38,33 and 39,12). Kürenberg's poetry contains eine frouwen guot (10,22) and frouwe schoene (10,3). The Burggraf von Rietenburg refers to a lady as diu guote (18,15).

IV. CONCLUSION

1. "Songs" in Meinloh's Poetry.

An important aspect of Meinloh's poetry is the question pertaining to the composition and nature of a "song" or "songs" within its strophes. I believe there are three criteria which can be used to determine the existence of a "song" in Meinloh's strophes. In order of importance, these criteria are: the Ton of each strophe, the sequence of the strophes in the manuscripts, and the argumentation which elucidates the connections between the strophes.

While it would be an exaggeration to contend that the Töne of the strophes in BC are inviolable, sound academic procedure requires that the historical validity of both manuscripts be seriously considered in this respect. In my opinion, it is not permissible to manipulate Meinloh's Töne by excluding, including or modifying any strophes or verses on the basis of questionable conjecture.

The polemic undermining the authenticity of the sequence of the strophes in BC is very noticeable in Joseph, Kahlo, Vogt, Schneider and Jungbluth. Nevertheless, each scholar is of the opinion that Meinloh's poetry describes a developing Minne-relationship. However, each of these scholars disagrees with his colleagues by suggesting his own version of the proper arrangement. The lack of a consensus concerning the nature of Meinloh's "songs" has prompted other scholars (Paul, Ipsen and von Kraus) to reject the "song" theory. This group of scholars considers each of Meinloh's strophes to be a separate entity.

Although Scherer's Liederbuch-theory accepts the manuscript arrangement of the strophes, it does not take into account the unusual intermingling of Meinloh's three Töne. Ipsen holds that the strophes of a song must share the same Ton, yet she does not recognize a song in Meinloh's nine strophes of Ton I, because she objects to the "Verschiedenheit der Grundsituation." Schneider is the only scholar who believes that the strophes of Ton I form a song. Unfortunately, he only mentions the presence of this song, neglecting to explain its meaning.

a. The "Song" of Ton I.

The following represents an attempt to enlarge on Schneider's proposal. My argumentation is based pratly on the explication of the strophes and partly on my knowledge of the nature of the Minnesang. I accept the manuscript sequence of the strophes in Ton I, excluding the three other strophes transmitted in Ton II and Ton III. In addition, I follow Vogt's text of Meinloh's strophes because it adheres closely to the Töne as well as the wording of B and C.

Strophe 1BC (11,1-13) begins the song with the knight relating to the lady how he heard of her virtues and subsequently sought her out. He confirms that the praise was justified and suggests that the lady's favor would be very beneficial.

Strophe 3BC (11,14-26) is spoken by the knight's messenger, who formally offers the lady the services of the knight. The messenger also stresses the knight's absolute devotion and requests that the lady relieve the knight's sorrow by helping him in some manner.

Strophe 4BC (12,1-13) shows that the lady has decided to assist the knight with advice concerning his conduct. He must endure the anguish of longing and rid himself of an impure heart if he aspires to achieve a true Minne-relationship with any worthy lady.

Strophe 6BC (12,14-26) illustrates the young knight's reluctance to accept the lady's stringent Minne-doctrine. He prefers the pleasure offered by the hasty attainment of intimacy and recommends that the Minne-partners act as others have before them.

Strophe 7BC (12,27-39) shows that the knight has reconsidered his previous attitude. He is proud that his fortitude allows him to endure senelîche swaere. However, the knight's new attitude is still compatible with a desire to attain an intimate relationship with the lady. He has only reconciled himself to the lady's decision not to accept his argument in the preceeding strophe. Instead of being amorous and capable of deception, the knight is now proudly contemplative and devoted to his lady.

Strophe 9BC (13,1-13) describes a further development in the knight's process of ennoblement. His courage and constancy have purified his heart and he has achieved a Minne-relationship with his lady. The knight praises the lady highly and reaffirms his pledge of devotion to her. It must be noted that the relationship excludes intimacy.

Strophe 10BC (13,14-26) depicts the lady's concern for the relationship, which the merkere have maliciously attacked with their slanderous gossip. She gives her assurance not only that she has never been intimate with the knight, but also that the merkere will never weaken her loyalty towards him.

Strophe 11BC (13,27-39) shows the lady's anxiety concerning the disruptive influence of the other ladies who are jealous because she is deserving of the young knight's attention. The lady refers to an unhappy lady who has previously lost the knight by submitting to his desire for intimacy.

Strophe 12BC (14,1-15) contains an erotic introduction in which the messenger equates red flowers with the fulfillment of the relationship. After expressing the knight's pledge of service and devotion to the lady, the messenger rather boldly tests the strength of the lady's virtues by directly requesting that she become sexually involved with the knight.

The song is complete when one realizes that Minne requires the basic conflict between sexuality and ethical behavior to remain unresolved. Although the knight has achieved a Minne-relationship with the lady by learning to accept senelîche swaere, he still desires an intimate relationship. On the other hand, the lady is equally determined to preserve her virtuous behavior and yet keep the knight's affection and respect.

I believe this song would be readily understandable if it were accompanied either by a pantomime or by small dramatic scenes. The Verschiedenheit der Grundsituation could be a result of the poet's intention to depict different perspectives of the Minne-partners at different stages in the development of thier Minne-relationship. Therefore, I suggest it may be incorrect to demand that Meinloh's strophes have a static basis. On the contrary, with regard to the knight, the didactic effect of Minne is dynamic by nature and therefore conducive to changes in his attitude.

b. The "Song" of Ton II.

In my opinion, the two strophes of Ton II (5 and 8BC = 14-25 and 14,26-37) form a small song, the details of which are difficult to determine. However, it is also possible they may be part of a larger song whose other strophes have been lost or discarded by the scribes. In any case, I do not believe that these strophes are separate entities because, as Bostock point out, both share the same Ton, identical words and similar motifs.[14] Bostock suggests that verse 14,14: "drî tugende sint in dem lande", should be understood as meaning "three virtues are here now". This idea is echoed in verse 14,28 of strophe 8BC: "wan er ist komen ze lande". The knight's virtues, which personify him in strophe 5BC (14,14-25), inspire the lady to strengthen her constancy (14,32-33). Bostock points out the similar implications (intimacy) of "sô mac er vil wol triuten" (14,20) and "daz ich vil staeter minne pflege" (14,33). Bostock suggests that the interpretive difficulties of strophes 5 and 8BC are caused by a verhüllende Ausdrucksweise. His conclusion is questionable: "Of course both strophes are sung by the knight; the second strophe is the answer he would like to receive."[15] I agree with him that strophe 5BC is a Männerstrophe. However, I think strophe 8BC should be regarded as a Frauenstrophe in which the female persona (the lady) addresses the audience.

c. The Strophe of Ton III.

Despite attempts of other scholars to associate strophe 2BC (15,1-17) with other strophes of Meinloh's poetry, it must be regarded as a separate entity. The appreciative attitude of the knight of

this strophe is similar to the knight's attitude in strophe 9BC of Ton I. Both knights express their commitment to their ladies in terms of praise as well as pledges of loyalty. In addition, both are involved in Minne-relationships which exclude intimacy. However, there are important differences. Whereas the knight of Ton I has achieved a Minne-relationship with his lady, the knight of Ton III has not even spoken with his lady. This suggests that the lady of Ton III is closer to the unresponsive, aloof lady of the hoher Minnesang than the lady of Ton I. However, the knight of Ton III does not refer to his Minne-sorrow, which is an obligatory theme of hohe Minne. On the other hand, the knight of Ton I does not refer to his anguish in strophe 9BC because this theme is expressed in other strophes (3 and 7BC; 12BC).

It is possible that strophe 2BC is the first strophe of a third song which Meinloh failed to complete. I suggest that the knight's sorrow would have been an important theme of at least some of the remaining strophes (if indeed they ever existed).

2. Meinloh's Relation to the other Poets of the Minnesang.

a. Formal Characteristics.

The formal aspects of Meinloh's three Töne are closely associated with those of the other early Danubian poetry. Kürenberg, the Burggraf von Regensburg and Dietmar all employ the same traditional Germanic eight-beat long line with rhyming couplets. The impurity of some of Meinloh's rhymes as well as the general simplicity of his language associates his poetry with the early Danubian Minnesang. Although all of Meinloh's metrical patterns (Töne) are clearly different,

their variations are relatively simple. Compared with the variable and sometimes intricate metrical patterns of the later Minnesang, Meinloh's strophes offer little variety. This formal aspect of Meinloh's poetry is also a general characteristic of the early Danubian Minnesang.

One important formal feature that separates Meinloh's poetry from the early Danubian Minnesang is the existence of a song in the nine strophes of Ton I. It is customary for the early Minnesang to feature only single strophes such as Meinloh's single strophe in Ton III. However, two strophes are occassionally joined by common Ton, themes and motifs such as Meinloh's two strophes in Ton II. For example, this characteristic is quite common in Dietmar's poetry.

Meinloh's strophes in Ton I contain more Männerstrophen than Frauenstrophen. This feature associates Ton I with the poetry of the Burggraf von Rietenburg and Pseudo-Dietmar as well as with the entire later Minnesang.

b. The Content of Ton I.

The Minne of Ton I is more advanced than that of the early Danubian Minnesang because it does not permit intimacy and requires that the knight endure the anguish of longing in order to ennoble his character. The knight of Ton I clearly subordinates himself to his virtuous lady. His subordination manifests itself as praise of the lady, vows of devotion, pledges of duty and above all, acceptance of "senelîche swaere tragen" (12,6) as a condition of his Minne-service. Verses 42,10-14 of Hausen's poetry depict a knight who seems to be accommodating himself to a similar type of Minne-service. Another

sign of the knight's subservient position with respect to the lady is the fact that she is the sole recipient of praise. She does not praise her knight as do the other ladies of the early Danubian Minnesang (Kürenberg 7,10; 7,21; 10,21; Burggraf von Regensburg 16,2; 16,4-5; Pseudo-Dietmar 35,24).

The ability of the lady's eyes "to choose" her knight associates her with the ladies of verses 37,13-14 of Pseudo-Dietmar's poetry (which is probably later than the other poetry of the early Danubian Minnesang); 43,17-18 of Hausen's poetry and 169,27 of Reinmar's work. While the motif concerning self-inflicted injuries suffered by the morally outraged merkere appears in the Burggraf von Regensburg (16,12-13) and Hausen (53,35), similar ill-wishes of the lady are found in Morungen (131,27-28) and Reinmar (169,1-2). The lady's resolve to concentrate her emotions and intellect upon retention of her knight's affection (13,33-34) is echoed only in Kaiser Heinrich (5,32) and Hausen (50,12).

The preceeding observations indicate that the lady of Ton I may have more in common with the later Minnesang than with the early lyric of the Danube region. However, evidence exists which supports the opposing view. Although the lady of Ton I does serve as a model of ethical behavior for her knight, she is definitely not a lady of the hoher Minnesang, because she actively participates in the development of the romantic relationship. This important characteristic associates her with the other ladies of the early Danubian Minnesang.

In my opinion, Ton I cannot be entirely associated with the early Danubian Minnesang or the later Minnesang (which is strongly

influenced by the Provençal poets). Some of the formal aspects of Ton I (unaffected language, simple metrical pattern and impure rhymes) signify an early origin. On the other hand, the presence of a long song combined with the fact that Männerstrophen outnumber Frauenstrophen indicates that Ton I of Meinloh is more advanced than the other early Danubian poetry.

I believe that the importance of Ton I of Meinloh's poetry rests in its transitional nature which represents a mixture between the early Danubian lyric and the later, more developed Minnesang which begins with Hausen. In my opinion, Meinloh wrote Ton I circa 1175.

c. The Content of Ton II.

The Minne-content of Ton II treats intimacy as a natural and desirable result of the romantic relationship between the knight and the lady. This form of Minne, in which both partners participate on an equal or mutual basis, is common to the whole of the early Danubian Minnesang.

The lady of Ton II is very candid about her emotions. Active participation in the relationship causes her both joy and sorrow. Her joy at the prospect of intimacy (14,34-36) is similar to the joy that a lady of the Burggraf von Regensburg experiences (16,1-4). Her sorrow caused by the separation of the partners is similar to the sorrow of the ladies in the works of Kürenberg (9,13-16) and the Burggraf von Regensburg (17,5-6). The lady of the early Minnesang often refers to her heart in connection with her sorrow (Dietmar 33,44; 33,1 and 32,12) as does Meinloh's lady of Ton II in verse 14,30.

Of Meinloh's three Töne, Ton II possesses the simplest formal characteristics (six long lines of three rhyming couplets). This formal feature directly associates it with the poetry of Kürenberg, the Burggraf von Regensburg and Dietmar. The Minne of Ton II as well as some of its themes and motifs also correspond to the works of these early Danubian poets. Ton II is also a Wechsel. This feature associates it with the early Danubian poetry of Kürenberg and Dietmar. These reasons indicate that Ton II represents Meinloh's earliest work. In my opinion, Meinloh wrote Ton II circa 1170.

d. The Content of Ton III.

I suggest that the Minne of Ton III does not permit intimacy because the lady (with whom the knight has not even spoken) does not seem to be an active participant in the relationship.

Although the knight's praise contains adjectives which other poets of the early Danubian Minnesang also use to describe their ladies, Meinloh's knight of Ton III uses all four adjectives in only two verses (15,1-2). His laudation that the lady represents the "truth" (15,10), is unique for the early lyric. I believe that the copious, abstract and idealistic praise expressed in this strophe has more in common with the later Minnesang than with the early Danubian poetry. In my opinion, Meinloh wrote Ton III circa 1180. Thus, Ton III represents Meinloh's latest work. The slightly more complex metrical pattern of strophe 2BC (inclusion of another rhyming couplet) as well as its more advanced forms of Minne and praise support this opinion.

e. Concluding Remarks.

Meinloh von Sevelingen is one of the earliest German poets whose lyrics have been preserved to the present day. His poetry has been the subject of scholarly controversy ever since von der Hagen suggested that its strophes represent a song. Although I do not presume to have ended the controversy concerning the nature of the song by supporting and expanding Schneider's suggestion, I trust my contribution will be at least a source of some benefit to future investigation of the early Minnesang.

I do not expect to have solved the more specific textual problems of interpretation. In regard to these difficulties I can only hope the majority of my opinions and decisions coincide with Meinloh's original intentions.

NOTES

I.

[1]Friedrich Neumann, "Minnesang" in Reallexikon der deutschen Literaturgeschichte (Berlin, 1965), v. 2, pp. 303-4.

[2]Richard Kienast, "Die deutschsprachige Lyrik des Mittelalters" in Deutsche Philologie im Aufriss, ed. by Wolfgang Stammler, 2nd ed. (Berlin, 1960), V. 1, p. 51. Kienast deals with the development of the Minnesang on pp. 63-97. Although this sketch follows the guidelines recommended by Friedrich Neumann, it also incorporates information from Kienast's article.

[3]Hans Pörnbacher, "Meinloh von Sevelingen", Lebensbilder aus dem Bayerischen Schwaben, ed. by Götz Freiher von Pölnitz 7 (1959), 1-11.

[4]Helmut de Boor says that the poets of the Danube area (including Meinloh) wrote between 1150 and 1175. Helmut de Boor, Die höfische Literatur: Vorbereitung, Blüte, Ausklang, 1170-1250 (München, 1953), v. 2, p. 242. It is interesting to note that Richard Kienast promises to prove that Meinloh's strophes were actually written by the Meinloh von Sevelingen of this document. Kienast believes that Meinloh's 12 strophes represent a Liederbuch which was written in 2 Töne as well as in an archaic style. To my knowledge, Kienast has not yet fulfilled this promise. Richard Kienast, "Die deutschsprachige Lyrik des Mittelalters" in Deutsche Philologie im Aufriss, p. 65.

[5]Von der Hagen is the only scholar to include these strophes in Meinloh's works. F.H. von der Hagen, Minnesinger (Leipzig, 1838-56), v. II, p. 220. Haupt includes these strophes in his annotations and attributes the first strophe to Reinmar (195,3-9). Moriz Haupt, ed., Des Minnesangs Frühling (Leipzig, 1888), p. 233.

[6]Günther Jungbluth, "Zu den Liedern Meinlohs von Sevelingen", Neophilologus, 38 (1954), 117.

[7]Because the last five verses of 2B are absent in 2C, the Ton of 2C is II and not III.

[8]Friedrich Vogt, ed., Des Minnesangs Frühling: Mit Bezeichnung der Abweichungen von Lachmann und Haupt und unter Beifügung ihrer Anmerkungen (Leipzig, 1923), 4th edition, pp. 8-11.

[9]Vogt explains his improvements in the foreword on pp. VI - X.

[10]Carl von Kraus, ed., Des Minnesangs Frühling (Stuttgart, 1965).

[11]Carl von Kraus, Des Minnesangs Frühling. Untersuchungen (Leipzig, 1939).

[12]Carl von Kraus, ed. Des Minnesangs Frühling, p. VII.

[13]Helmut Tervooren, Bibliographie zum Minnesang und zu den Dichtern aus "Des Minnesangs Frühling" (Berlin, 1969), p. 58.

[14]Friedrich Heinrich von der Hagen, Minnesinger: Deutsche Liederdichter des zwölften, dreizehnten und vierzehnten Jahrhunderts (Leipzig, 1838-56, Nachdruck 1963), v. IV, pp. 156-8.

[15]Wilhelm Scherer, Deutsche Studien II: Die Anfänge des Minnesangs, 2nd, ed. (Vienna, 1891), pp. 79-86.

[16]Hermann Paul, "Kritische Beiträge zu den Minnesingern" Beiträge, 2 (1876), 406-560. Paul refers specifically to Meinloh on pp. 418-19 and p. 452.

[17]Konrad Burdach, Reinmar der Alte und Walther von der Vogelweide (Leipzig, 1880), 2nd ed. Halle, 1928.

[18]Eduard Sievers, "Bemerkungen zu Des Minnesangs Frühling", Beiträge, 12 (1887), 492-516. Sievers' remarks concerning Meinloh are on pp. 493-94.

[19]Edward Schröder, "Zu Minnesangs Frühling", ZfdA, 33 (1889). Schröder's remarks about Meinloh are on pp. 100-1.

[20]Anton E. Schönbach, Beiträge zur Erklärung altdeutscher Dichtwerke. Erstes Stück: Die älteren Minnesänger (Vienna, 1899).

[21]H. Seedorf, "Bericht über die Verhandlungen des germanischen Sektion der 45. Versammlung deutscher Philologen und Schulmänner zu Bremen", ZfdPh, 32 (1900), 133-4.

[22]F. Vogt, ed., Des Minnesangs Frühling (Leipzig, 1923), pp. 277-9.

[23]Hermann Schneider, "Eine mittelhochdeutsche Liedersammlung als Kunstwerk", Beiträge, 47 (1923), 225-60. Schneider refers to Meinloh on pp. 245-47.

[24]Gerhard Kahlo, "Zu Meinloh von Sevelingen", Münchener Museum für Philologie des Mittelalters, 4(1924), 96-9.

[25]Ingeborg Ipsen, "Strophe und Lied im frühen Minnesang", Beiträge, 57 (1933), 301-412. Ipsen refers to Meinloh on pp. 336-39.

[26]Ibid., 338. Ipsen's term Liederzyklus is similar to Heusler's Strophenkreis theory which maintains the existence of at least a loose association between strophes of identical metrical pattern around a common theme. See A. Heusler, Deutsche Versgeschichte, v. 2 (Berlin, 1927), pp. 76-8.

[27]The Strophenkette theory holds that like strophes represent links in a chain of strophes. A Strophenkette reveals a progression of thought, point of view and mood and is therefore not restricted to one theme, as is its counterpart, the Strophenkreis.

[28]Carl von Kraus, Des Minnesangs Frühling: Untersuchungen (Leipzig, 1939), pp. 35-42.

[29]Günther Jungbluth, "Zu den Liedern Meinlohs von Sevelingen", Neophilologus, 38 (1954), 108-20.

[30]Ibid., p. 114. Jungbluth's terms are zeitlich and systematisch. Zeitlich refers to the placement of a strophe which corresponds to the chronological development of a Minne-relationship. Systematisch refers to the arrangement of strophes according to similar motifs and expressions.

[31]J. Knight Bostock, "Her Meinloh von Sevelingen 14,14-37", MLR, 50 (1955), 508.

[32]Siegfried Gutenbrunner, "Skaldischer Vorfrühling des Minnesangs", Euphorion, 49 (1955), 381.

[33]H. Pörnbacher, "Meinloh von Sevelingen", Lebensbilder aus dem Bayerischen Schwaben, Götz Freiher von Pölnitz, ed., 7 (1955), 1-11.

II.

[1]Vogt deletes the second "e" but retains the same word.

[2]Paul's suggestion of wallende is therefore rejected. Hermann Paul, "Kritische Beiträge zu den Minnesingern", Beiträge,2 (1876), 418.

[3]Carl von Kraus, ed., Des Minnesangs Frühling: Nach Karl Lachmann, Moriz Haupt und Friedrich Vogt (Leipzig, 1939), p. 36.

[4]The phrase als der lîp occurs twice in Meinloh's strophes. A similar construction appears twice in the poetry of Friedrich von Hausen: "und daz si mir ist liep alsam min selbes lîp" (43,31) and "der mir is alsam der lîp (54,18).

[5]Paul suggests that verse 11,19 should be "daz er ir gedanke niene hât". The insertion of ir behind er facilitates Paul's interpretation that the knight no longer thinks about women. However, I think that the meaning is clear without ir. Hermann Paul, "Kritische Beiträge zu den Minnesingern", Beiträge, 2 (1876), 418. Von Kraus disagrees and interprets the verse in a general sense meaning the knight has lost the power to think. Carl von Kraus, Des Minnesangs Frühling: Untersuchungen (Leipzig, 1939), p. 36.

[6]It is a very common motif of the Minnesang that love makes insane. Hausen writes:

Ich was sô verre an si verdâht
daz ich mich under wîlent nicht versan,
und swer mich gruozte daz ichs nicht vernam (46,6-8)

and

Waz mac daz sîn daz diu werlt heizet minne.
unde es mir tuot sô wê zaller stunde
und es mit nimet so vil mîner sinne? (53,15-17).

Morungen says:

Von den elben wirt entsên vil manic man:
sô bin ich von grôzer liebe entsên. (126,8-9).

[7]Vogt retains B's version and supports the above interpretation with the following verses from Reinmar: "sol mir ir staete komen ze guote,/daz gilte ich ir mit semelîchen muote," (154,27-28). Thus semelîchen means the same or in the like manner. Friedrich Vogt, ed., Des Minnesangs Frühling, p. 78. Paul suggests senelîchen, which would be repetitious of verse 12,6. Hermann Paul, Beiträge, 2, 418. Schröder suggests the following emendation: "der sol seinelichen varn," which means: "der soll langsam, vorsichtig zu Werke gehen." Edward Schröder, "Zu Minnesangs Frühling", ZfdA, 33 (1889), 100-1. Von Kraus's emendation heimlîchen is an unacceptable solution to me. Carl von Kraus, Minnesangs Frühling: Untersuchungen, p. 36. Jungbluth recommends C's version seliclîchen as a necessary contrast to unkiuschez herze. Günther Jungbluth, "Zu den Liedern Meinlohs von Sevelingen", Neophilologus, 38 (1954), 108-9.

[8]Von Kraus agrees that alsus getânen solt refers to senelîche swaere. Carl von Kraus, MF: Untersuchungen, p. 37. Vogt interprets the phrase as meaning the Minne-reward or intimacy. Friedrich Vogt, ed., MF, p. 278. However, the atmosphere of the strophe is not suggestive of sexual gratification, but demanding of the knight's behavior. Albrecht von Johansdorf more clearly stresses the beneficial aspects of the knight's biderbe or worthy behavior, which in Meinloh's case is the direct result of the knight enduring senelîche swaere:

'Sol mich dan mîn singen
und mîn dienest gegen iu nicht vervân?'
'iu sol wol gelingen:
âne lôn sô sult ir niht bestân.'
'wie meinet ir daz, frouwe guot?'
'daz ir deste werder sît und dâ bî hôchgemut.' (93,9-14)

[9]Friedrich Vogt, ed., MF, pp. 278-9. Von Kraus believes that unstaetiu friuntschaft refers to the envious behavior of die liute (12,16). Carl von Kraus, MF: Untersuchungen, p. 37. Jungbluth assumes Liebschaft mit Pausen is the correct interpretation. Günther Jungbluth, "Zu den Liedern Meinlohs von Sevelingen", Neophilologus, 38 (1954), 110.

[10]Each of the knight's resolves represents a variation of his personal pledge of dedication to the lady (12,37-39 and 13,11-13 in Ton I and 15,15-17 in Ton III).

[11]holt refers to the reciprocal relationship of affection and responsibility between Minne-partners which binds them together in a similar fashion as does the formal feudal relationship between lord and vassal. Kürenberg uses the word twice: "bit in daz er mir holt sî" (7,6) and "daz ich ir holt sî" (9,34). The Burggraf von Regensburg uses it once: "ich wil im iemer wesen holt", as does Dietmar: "Ich bin dir lange holt gewesen" (33,23), and Kaiser Heinrich: "unde bist mir dar zuo holt" (5,12). Hausen's poetry contains the word holt at least twice (51,8 and 46,14).

[12]The proper translation of verses 13,11 reads: "If I were to die in pursuit of her love," and not "If I were to die after having loved her." The eroticism of the latter interpretation is not compatible with the tenor of hohe Minne which this strophe expresses.

[13]The image that the eyes, and not the heart or the mind, choose the Minne-partner is discussed in Chapter III. However, the parallel between verses 13,27-29 and Dietmar's verses 37,13-15 is striking:

ich erkôs mir selbe einen man,
den erwelton mîniu ougen.
daz nident schone vrouwen.

The phrase kindeschen man (young man) also occurs in verse 4,10 in the Namenlose Lieder.

[14]The Burggraf von Rietenburg also uses "red flowers" in a figurative manner:

es is leider alze lanc
daz diu bloumen rôt
begunden liden nôt (19,14-16).

Dietmar's poetry contains four usages of "flowers" (33,19; 34,8; 34,15; 39,33).
Although the following verses from Kürenberg do not contain the words "red" or "flowers", the lady's erotic comparison is similar: "so erblüet sich mîn varwe/als der rôse in touwe tuot" (8,20-21).

[15]Lachmann emends the first long line as follows: "Die megede in dem Lande, swer der eine gewan." Karl Lachmann and Moriz Haupt, eds., MF (Leipzig, 1888). Paul suggests that the manuscripts are correct and considers the virtues to be of proverbial origin. He believes the most important virtue is discretion. Hermann Paul, Beiträge, 2, 419. Vogt shares this opinion. Friedrich Vogt, ed., MF, p. 280. Von Kraus believes that tugende is a distortion of lugenaere and emends the first long line as follows: "Die lügener in dem lande, swer der eine wil bestân." He translates this as meaning: "die Verleumder im Land, wer von denen verschont bleiben will." Carl von Kraus, MF: Untersuchungen, p. 40.

[16]J. Knight Bostock, "Her Meinloh von Sevelingen 14,14-37", MLR, 50 (1955), 508-9.

[17]Ibid. Bostock suggests that the knight could employ secret signs to woo in public.

[18]Ibid. Bostock points out that the interpretation must contend with the verhüllende Ausdrucksweise of the Minnesang.

[19]Wilhelm Scherer, Deutsche Studien II: Die Anfänge des Minnesangs, 2nd ed. (Vienna, 1891), p. 81; and Konrad Burdach, Reinmar der Alte und Walther von der Vogelweide (Leipzig, 1880), 2nd ed. (Halle, 1928), p. 59.

[20]H. Seedorf, "Bericht über die Verhandlungen der germanistischen Sektion der 45. Versammlung deutscher Philologen und Schulmänner zu Bremen", ZfdPh, 32 (1900), p. 133.

[21]Gerhard Kahlo, "Zu Meinloh von Sevelingen", Münchener Museum für Philologie des Mittelalters, 4 (1924), 97.

[22]Wilhelm Scherer, Deutsche Studien II, and Konrad Burdach, Reinmar der Alte und Walther von der Vogelweide, p. 59.

[23]H. Seedorf, "Bericht...", ZfdPh, 32 (1900), 133.

[24]Kahlo, "Zu Meinloh von Sevelingen", Münchner Museum 4 (1924), 97.

[25]See note 22.

[26]See note 23.

[27]See note 24.

[28]See note 16.

III.

[1]Because the theme of Minne is very important to an understanding of Meinloh's strophes, I will begin this chapter with a discussion of the Minne-content. The other themes and motifs will be discussed in alphabetical order.

[2]Compare Meinloh, "sô si mîn ouge ane siht" (12,39) with Pseudo-Dietmar, "sô si mîn ouge niht ensiht" (34,32). Note that in both examples the syntax does not completely clarify the meaning. Hausen's poetry contains a similar example, "daz si mîn ouge gerne siet" (45,36). Morungen's work has yet another example: "swenn aber si mîn ouge an siht" (130,37).

[3]Hermann Paul, "Kritische Beiträge", Beiträge 2 (1876), 418.

[4]Friedrich Vogt, ed., MF, p. 279.

[5]The connection between alsus getânen solt (12,10), and senelîche swaere (12,6) is discussed in the explication of strophe 4BC (12,1-13). Dietmar's knight says, Seneder friundinne bote (32,14). Pseudo-Dietmar uses senede herze (35,35), and senendez herze (38,19). Hausen speaks of sender arebeit (54,2) and Kaiser Heinrich of senden kumber (5,27).

[6]Verse 13,34 ("mîn herze und allen den sîn") is very similar to Kaiser Heinrich's verse 5,32 ("beid in dem herzen und ouch in sinne") as well as verse 50,12 of Hausen's poetry: "daz herze mîn und al die sinne". The very early Danubian lyric of Kürenberg and the anonymous songs do not contain a phrase which expresses a combination of emotion and intellect.

[7]A strophe of Albrecht von Johansdorf clearly shows that sorrow would be absent if the knight could achieve intimacy:

> Und solde ich iemer das geleben
> daz ich si umbevienge
> sô mües mîn herze in fröiden sweben.
> swenn daz alsô ergienge;
> sô wurde ich von sorgen frî. (92,28-32)

[8]Hausen's work, which is generally recognized as being strongly influenced by the Provençal poetry, contains a strophe in which the knight accustoms himself to senecliche swaere tragen:

> Mit gedanken ich die zît
> vertrîben als ich beste kan,
> und lernen des ich nie began,
> truren unde sorgen pflegen;
> des was vil ungewent mîn lîp. (42,10-14)

[9]Note Morungen's expression wê der huote (136,27).

[10]Hausen uses a similar construction: "dez muoz ich zu manigen stunden/der besten frowen eine mîden" (51,1-2). A lady of Pseudo-Dietmar's poetry describes her knight as der besten einer (35,24). One of the anonymous songs uses the phrase daz aller beste wîp (6,27).

[11]F. Neumann, "Minnesang" in Reallexikon der deutschen Literaturgeschichte, v. 2, p. 306.

[12]Dietmar's lady also uses the heart as a motif in verses 33,4 ("vil dicke erkumt daz herze mîn) as well as 33,21 ("des wirt vil manic herze frô"). Pseudo-Dietmar's lady has a sende herze (35,35) and a heart which has been approached by sorrow (35,29).

[13]Pseudo-Dietmar's lady speaks of her knight's virtues: "Jâ hoere ich vil der tugende sagen von eime ritter guot" (39,4-5).

IV.

[1]J. Knight Bostock, "Her Meinloh von Sevelingen 14,14-37", MLR, 50 (1955), 508-09.

[2]Ibid.

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